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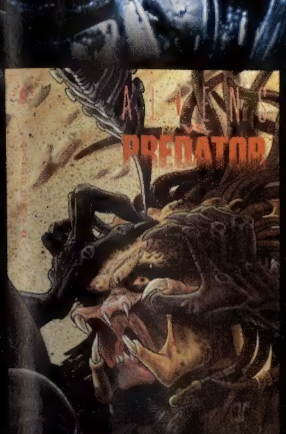

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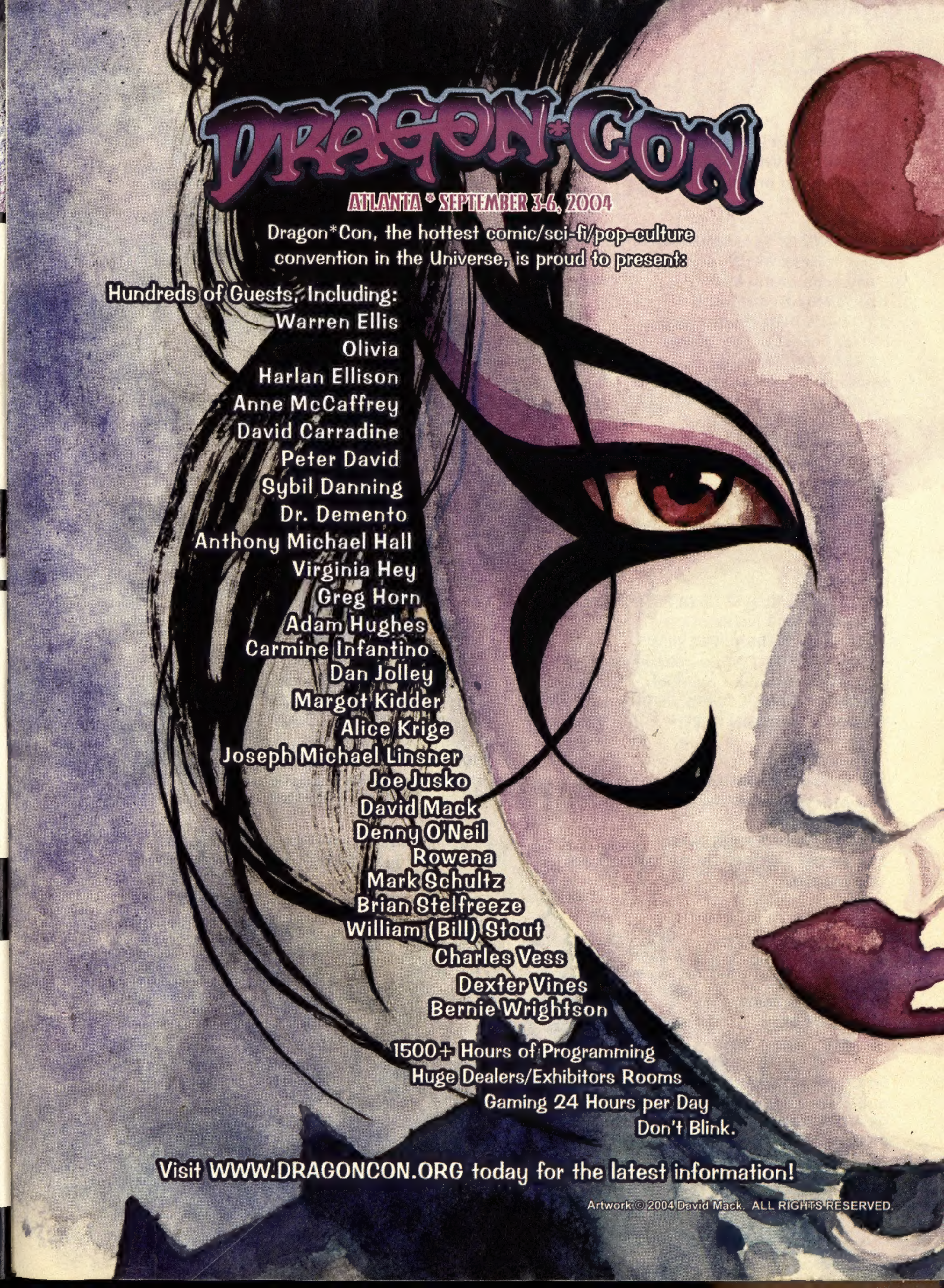

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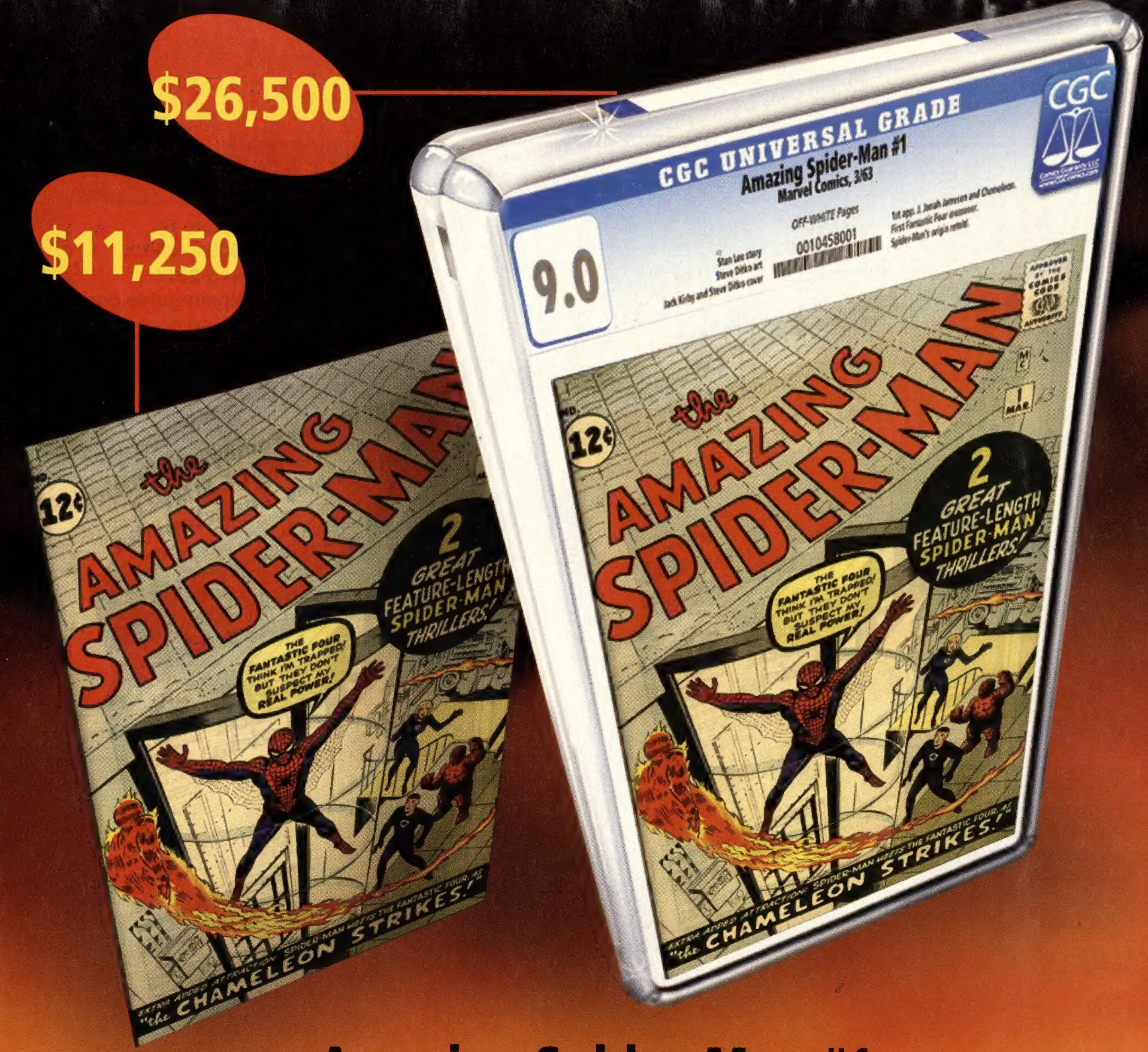
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Here's a tip, whether you're a convention attendee or just happen to be standing at a store checkout and realize you're standing next to a celebrity:

If you want to tell a person you like his or her work, it's usually fine to say so quickly (especially if they're in an autograph session). But the only response to that is, "Thank you!"

If you've admired someone, chances are you have a (non-personal) question for him or her. Ask it. You may get a quick answer or an actual conversation. *And* a memory.

CBG Editor
Maggie Thompson
Maggie

BIG? BIG, BIG, BIG!

Douglas Adams' science-fiction radio show that was so successful it evolved to TV drama and novels described *space* memorably: "Space is big — really big — you just won't believe how vastly, hugely mind-bogglingly big it is. You may think it's a long way down the road to the chemist, but that's just peanuts to space." That was the set-up for *Hitchhiker's Guide to the Galaxy*.

Now, the set-up for Comic-Con International: San Diego may be peanuts to space — but, as comics conventions go, it's big. Really big. Vastly, hugely mind-bogglingly big. Every year, it grew, until this year — when it has taken over virtually the entire San Diego Convention Center on San Diego Bay. And *that's* big: The facility is more than half a mile long, and the ground-level exhibit space amounts to 525,701 square feet (more than 12 acres) containing booths and exhibits devoted to comics and similar popular media.

As such, it demonstrates, perhaps better even than Diamond Comic Distributors' *Previews* catalog (the monthly ordering tool for the comics industry), the incredible associations linked to the field of comic art. Obvious connections are movies and TV shows (and the assorted collectibles attached to both) based on such comic-book characters as Superman, Spider-Man, Hellboy, and Harvey Pekar. (Do you have your Harvey bobble head yet?) And there are more, including Creative Light's *Comic Book: The Movie*, Mark Hamill's DVD featuring the world of comics collecting and the convention itself.

All of that bugs some comics fans. Comics coverage should be about comics, not movies and TV shows and lunch boxes and bobble-head dolls. In fact, that's a topic we discuss (sometimes hotly) in the office, when it comes to ***CBG*** coverage. Should we ignore anime in favor of manga? Should we downplay (the delightful) *Spider-Man 2* in favor of *Amazing Spider-Man* #510? We think they're all interconnected and fans of one will want to read more about the other — and we'll tell you about *both*.

Meanwhile, how about the comics field itself? It's big. Really big. You just won't believe how vastly, hugely mind-bogglingly big it is. And there's always more to explore. Turn the page.

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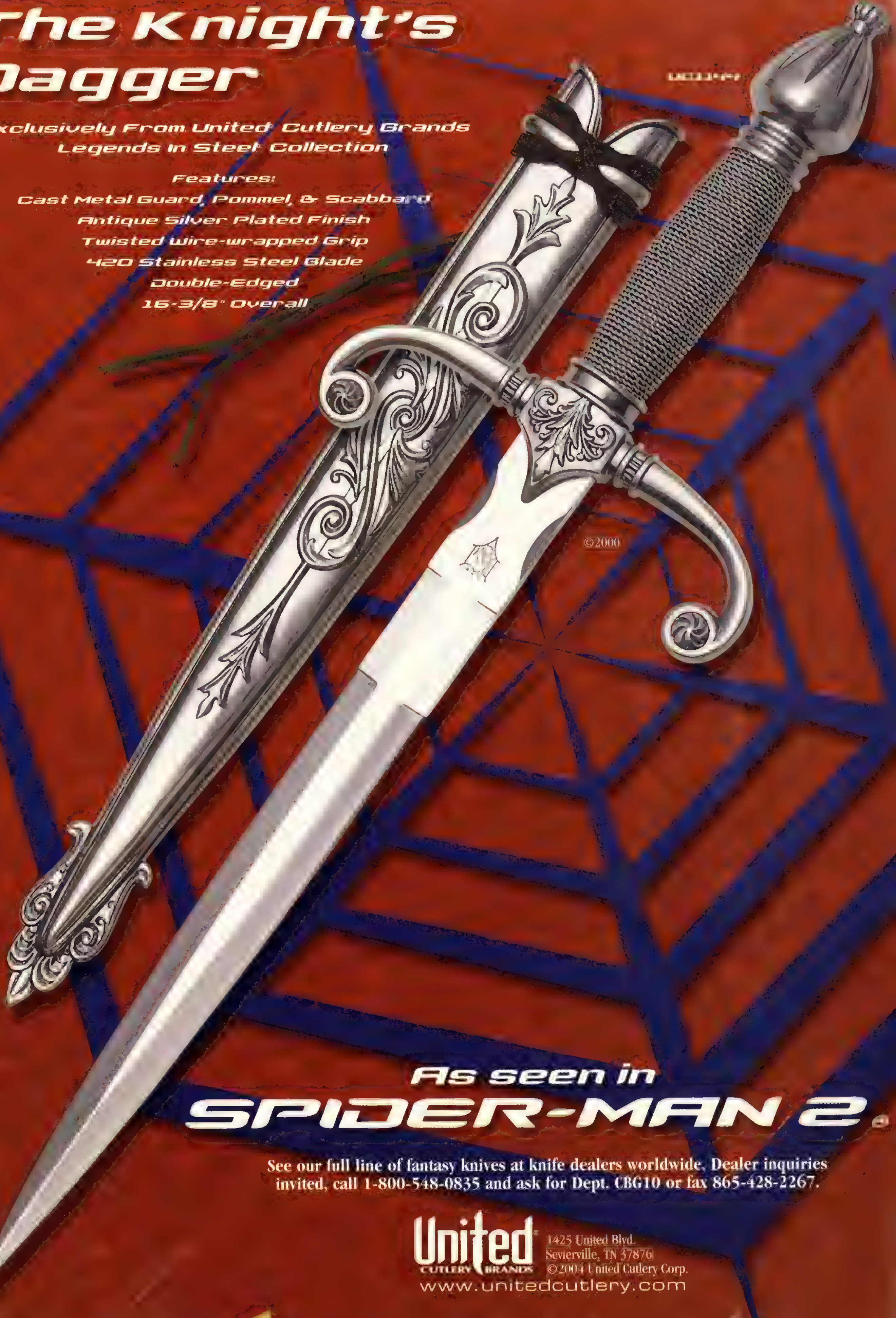

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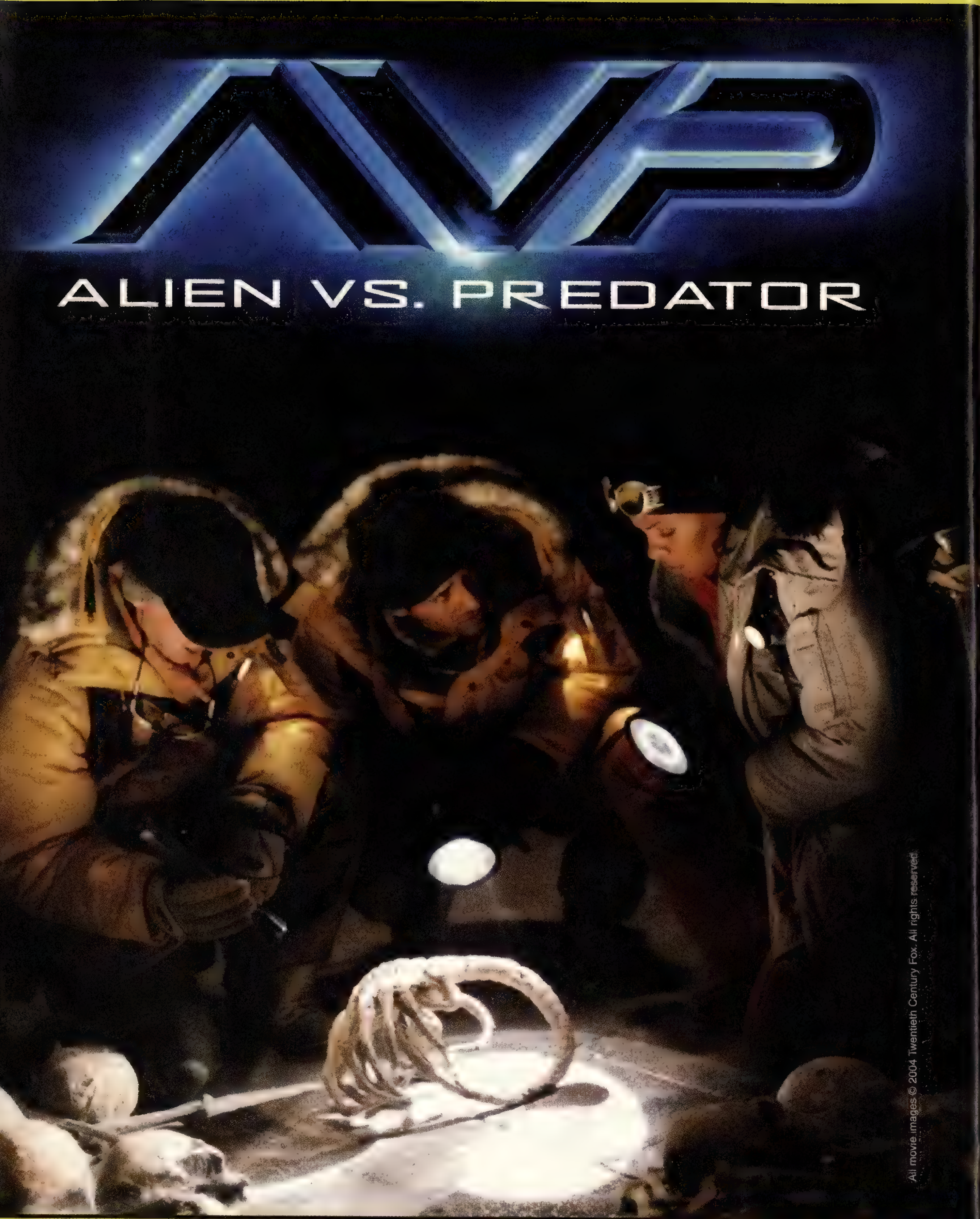
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AN IDEA INCUBATED IN COMICS

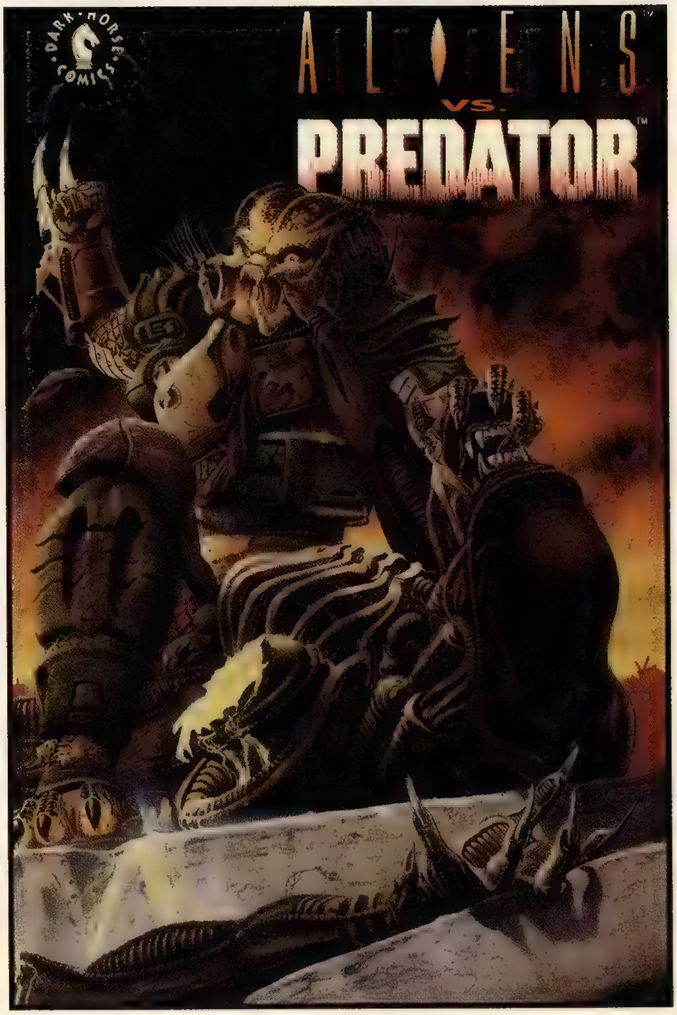
by JAMES MISHLER

In 1979 Dan O'Bannon, Ronald Shusett, Ridley Scott, and H.R. Giger unleashed a phenomenon into the world of science fiction — no, not Sigourney Weaver. Though her performance *did* redefine the term *femme fatale*, and she *did* reach her first step on the road to fame in *Alien*, it was her nemesis, the inhuman Alien creature, that helped redefine the genre. *Alien* redefined *several* genres, in fact, as horror and science fiction were merged in a way that may not have been seen since the days of H.P. Lovecraft. The general public loved the movie, and genre fans were ecstatic. Everyone wanted more.

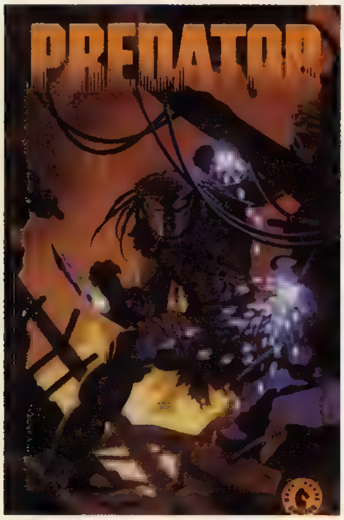
Seven years later, the sequel finally appeared, with new writers (David Giler, Walter Hill), a new director (James Cameron), and a new mission: Send in the marines! Colonial Marines, that is, who, in *Aliens*, take on the Aliens with bravado, high-tech weapons, and the assistance of the sole survivor from humanity's previous encounter with the bugs, Ellen Ripley, in a role Weaver reprised. In a departure from the original horror-science-fiction style of the movie, *Aliens* bumped the action up a notch and redefined the franchise as an action-adventure-science-fiction-war-horror flick. Fans responded most positively to the changes, and another classic science-fiction movie was born.

It would be another six years before the third movie in the series, *Alien 3*, hit the big screen in 1992. However, it, like the fourth movie, *Alien Resurrection* (1997), went far from the creative marks established by *Alien* and *Aliens* — without successfully establishing its own new creative benchmark. Two factors further lessened the impact of *Alien 3* on fans and general moviegoers. First, while scripts for *Alien 3* went through numerous iterations and authors, a new alien had come to town and taken over fans' hearts — the Predator, who hadn't so much taken over fans' hearts as ripped out their spines and mounted their skulls on the mantelpiece. Second, the *Alien* franchise had found a new home in comic books in the capable hands of Dark Horse Comics, where further adventures of Aliens and human Colonial Marines flourished and set new standards of excellence in storytelling. Those were standards that many felt had not been reached in the third and fourth movies.

Predator burst into the minds and hearts of



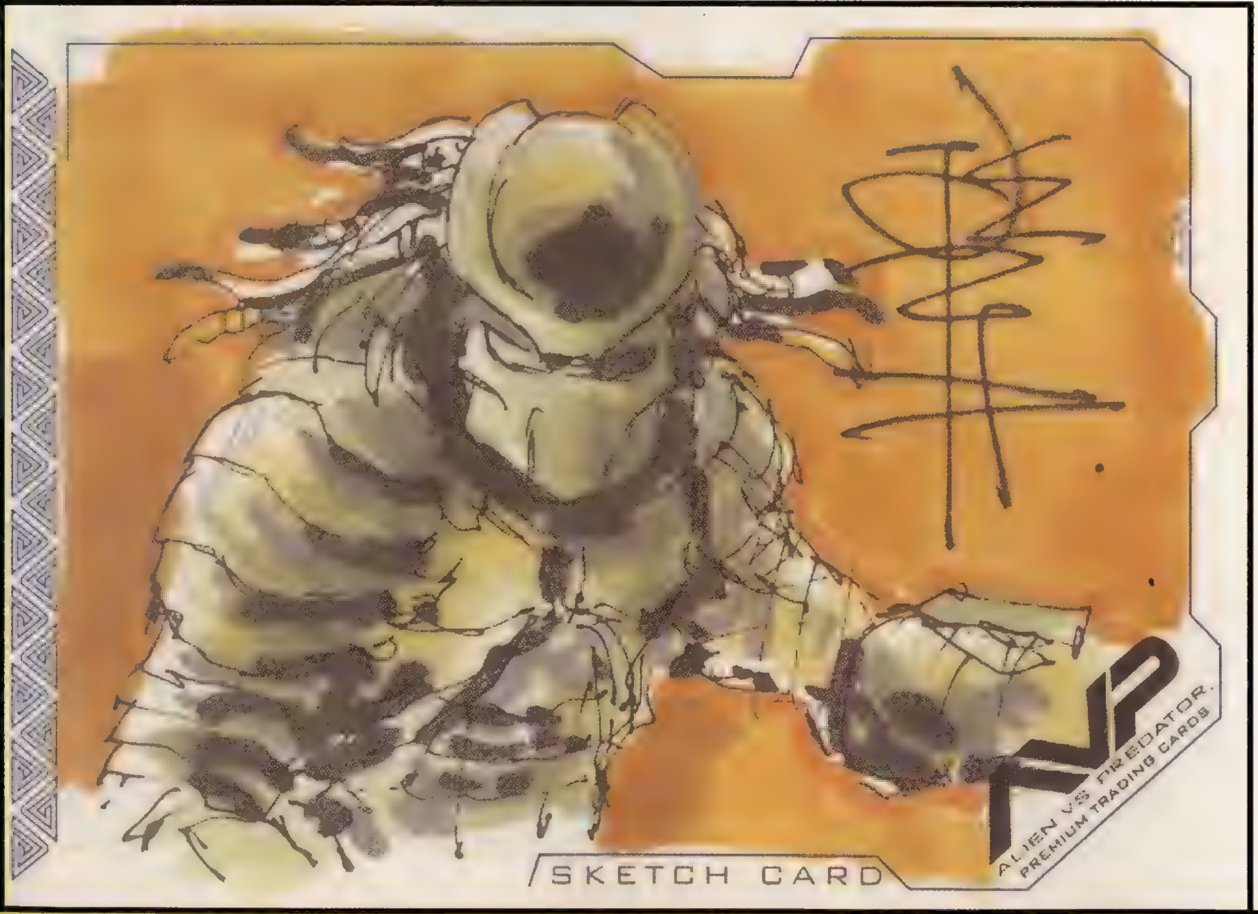
genre fans with a bang in 1987, appropriate for a science-fiction-action-war-horror movie with a leading man like Arnold Schwarzenegger. Directed by John McTiernan and written by Jim Thomas and John Thomas, *Predator* introduced a different kind of alien menace: the ultimate hunter. (In fact, the original working name of the movie was *Alien Hunter*.) Unlike the horrific, inhuman Aliens, who hunted and slew out of pure instinct for survival, the Predator hunted for *sport*. This was a beast that could be better understood by man and was, thus, made all the more horrific — because Predators hunted *humans* for sport.



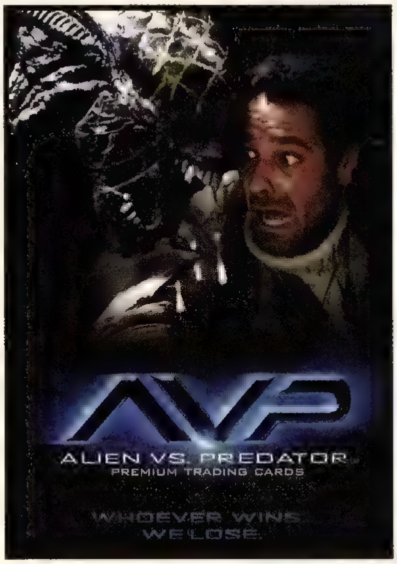
Naturally, with the success of the *Predator* and *Alien* franchises, eventually comic books were based on both titles. Dark Horse Comics got the license to both franchises and released its first *Aliens* comic book in July 1988, continuing the story of Corporal Hicks and Newt from the *Aliens* movie. (It's a tale considered by many fans to be superior to the Ripley-based storyline of *Alien 3*.) The first *Predator* comic book was released in June 1989 and followed the adventures of the brother of Dutch Schaefer, the character portrayed by Arnold Schwarzenegger in *Predator*. (That storyline, too, was considered by many fans to be superior to that of the vaguely similar movie sequel, *Predator 2*, in 1990.)

At some point, someone realized the potential behind mixing the two franchises: pitting the universe's most instinctive killer against the galaxy's most dangerous hunter. Thus, in mid-1989, a series of *Aliens vs. Predator* stories began appearing in *Dark Horse Presents*, Dark Horse Comics' monthly anthology comic book, leading up to the release of the first *Aliens vs. Predator* comic-book series in November 1989. Fans of the two series never looked back, and more than a half-dozen series were produced with Aliens vs. Predators alone or vs. Terminators or Judge Dredd or even Batman and Superman.

While the quality of the subsequent series varied wildly, one factor remained solid throughout: the pairing of the two alien crea-



tures in the ultimate predator-becomes-prey match-up. Video games, computer games, and console games followed, from the original *Aliens vs. Predator* for the SNES console system in 1993 to the most recent Aliens vs. Predator first-person shooter, *Aliens vs. Predator: Extinction* for PS2 and Xbox. But one thing eluded fans for more than a decade — a big-screen meeting of their two favorite monsters. The closest event that came officially was the inclusion of an Alien skull in the Predator ship in *Predator 2* in 1990. *Un*officially, the two monsters were teamed in 2003 with Batman and The Joker in the well-received fan film *Batman: Dead End*, written and directed by amateur movie mogul Sandy Collora.

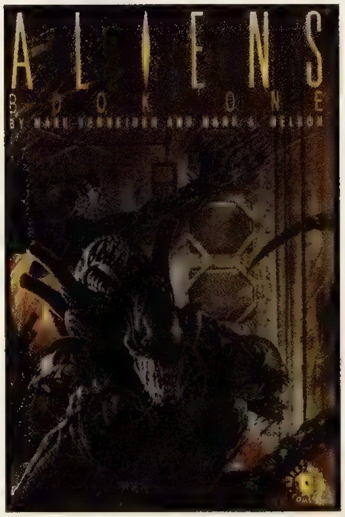


Finally, however, after many false starts, an Aliens vs. Predator movie got underway. *Alien vs. Predator* (titled with the singular "Alien," rather than the plural "Aliens," in order to differentiate it from the comic books and computer games) is written and directed by Paul W.S. Anderson. Anderson, who directed *Mortal Kombat*, *Event Horizon*, and *Soldier* and wrote and directed *Resident Evil*, was for the longest time among the millions of *Aliens vs. Predator* fans who eagerly awaited a movie. *Unlike* the rest, he actually was able to write and direct it. "I'm a huge science-fiction fan," Anderson, born in Newcastle-upon-Tyne in England, told ***CBG***, while taking a break from post-production work on the movie. "I read a lot as a kid and still do. Stacks and piles of books, Asimov, Clarke, the whole range: Even if it only had a really good front cover, I'd buy the book. I was really a compulsive reader."

Anderson's interest in science fiction intersected another fan genre: comic books. "I also read a lot of comic books as a child," he told ***CBG***. "American imports were my favorite, especially characters like Spider-Man and Iron Man. I read a lot of graphic novels — I own something like 25 copies of *Batman: The Dark Knight Returns*. And, of course, British comics, too, like *2000 AD*, *Rogue Trooper*, and *Judge Dredd*, plus French comics. When I go to Paris I take along an extra empty suitcase, which I fill with French graphic novels." And, along with comic books and science-fiction literature, Anderson had a strong interest in filmmaking.

"Making movies is the only job I ever wanted," he told ***CBG***. "At Saturday matinees, I was probably the only kid watching the screen. One time, I was watching a movie and read the credits and made the connection that the movie wasn't reality, that it was manufactured reality — and I thought, wow, *that's* what I want to do!" From making his own short films with his friends using a Super-8 camera to working in a film cooperative in Newcastle, England, where he'd be a director one day, an editor the next, and a runner the third, he pursued his dream. "I wanted to do everything, but, when I tried acting I was so dreadful, I decided to settle behind the camera."

Anderson decided to make the kind of movies that he would love to watch. "I'm making the kind of movies I grew up with," he said. "The movies I've made reflect the kinds of interest I have in life. I grew up watching *Planet of the Apes*, *Omega Man* — anything with Charlton Heston when he was going through his science-fiction period." Since he was also a comic-book buff, there was a natural connection to the concept of mixing science fiction and comics. When you mix them, what do you get? *Aliens vs. Predator*, of course.



"I was a voracious reader of the *Aliens vs. Predator* comic books; I read all of them," Anderson told ***CBG***, "and it is reflected in the movie. The movie has a real comic-book sensibility. It isn't a dark and brooding art-house movie like *Alien 3*. This movie takes its lead from the *Aliens vs. Predator* comics." Literally, in fact, as Anderson and his crew initially referred to the art of the *Aliens vs. Predator* comic books to help build the movie storyboard. "It has amazing action in it. We really tried to emulate those scenes, those styles, while working on the movie," Anderson said.

"Plus, as an homage, some of the characters in the movie are named after writers of the comic books — and the movie references scenes, incidents, and items from the comic books and other movies. If you are a real *Alien/Predator/Aliens vs. Predator* fan, there are tons of tiny little details that will be really cool — but, if you *don't* know about the comic books or the other movies, *not* knowing the details won't spoil your enjoyment of this movie."

While the film uses elements inspired by the various *Aliens vs. Predator* comic books, it is not based on any one specific book or series. "The closest it is to any one of the comic-book series is to the original *Aliens vs. Predator* comic book series," Anderson said. "The first series really lays the foundations for the movie, though the comic books were set in the future. The idea of the Predators using a captive Alien Queen to lay eggs, using the resultant Aliens as part of a coming-of-age ritual, and having a strong female character in the lead — all are taken directly from the original, first series of *Aliens vs. Predator* comic books.

"In terms of action vs. horror, that kind of balance, the spiritual ancestor of this movie is definitely *Aliens*," Anderson continued. "It's definitely scary but very much loaded with action — and with machine guns." Otherwise, *Alien vs. Predator* resembles the original movies *Alien*, *Aliens*, and *Predator*, especially in the build-up of suspense and the development of the characters.

"You don't see the facehugger for 40 minutes in *Alien*, or an Alien for over an hour in *Aliens*," Anderson told ***CBG***, "The same is true in *Predator*. You don't see a Predator for an hour in the first movie. This gives you time to build up the story, with a late entry for the monster, so you get to know the characters and care for the characters — before they start dropping like flies. In *Alien 3* and *Alien Resurrection* the Aliens appeared much sooner — this gave audiences less time to learn about the characters, and there was no build-up of anticipation. In *Predator 2* you saw a Predator right away, and the action started right away — and you just didn't care about the Predator or the other characters. Structurally, we took the approach of *Alien*, *Aliens*, and *Predator*: slow build, give the audience time to get to know and care about the characters — then, once the action starts, it doesn't stop."

The action in *Alien vs. Predator* is set in an ancient lost temple hidden under the ice of Antarctica, a temple complex the design of which was solidly derived from *Predator 2*. "The pyramid temple design was inspired by the Predator's spaceship in *Predator 2*," Anderson told ***CBG***. "It looked like something designed by Frank Lloyd Wright, who was very influenced by Aztec design, and we built upon that." The design itself also incorporates elements from such early pyramid-building cultures as the Egyptians, Aztecs, and Cambodians, who (for the purposes of this movie) are assumed to have learned technology and pyramid-building from an early, prehistoric culture — which, itself, learned technology from the Predators.

"It kind of expands on what Erich Von Däniken does with his book series *Chariot of*

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KAF40DSA		Superior	0.040	13.70	24.05	45.50	190.40	331.05
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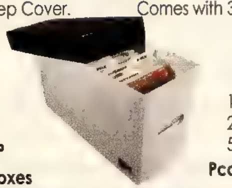

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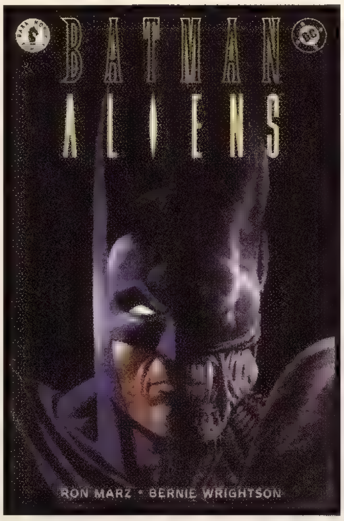
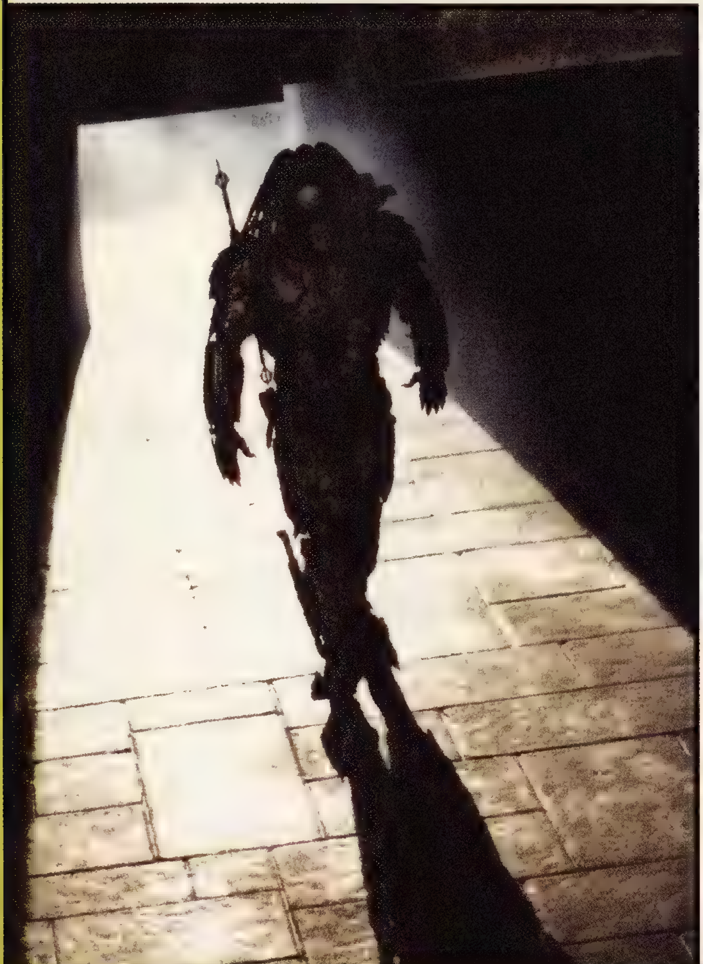
the Gods," Anderson said. "The temple is not Aztec or Egyptian or Cambodian; it is from the original culture from which all other cultures derived. In the movie, the early pyramid-builder cultures derived from the first culture of humans who knew how to build pyramids, who were themselves taught by Predators. All other pyramid-building cultures developed from this original culture, so you see design elements in this temple reflected all around the world. We have the kernel of every ancient civilization squished together in this one temple — all originally inspired by the Predators."

This ancient pyramid temple, long hidden under the ice of Antarctica, is discovered in the early 21st century by scientists working for Charles Bishop Weyland (Lance Henriksen), a billionaire industrialist with a strange interest in archaeology. Weyland puts together a team of archaeologists and mercenaries to explore the temple and claim whatever prize may be hidden within. Unfortunately, they are not alone, since they enter the temple when a band of Predators, returned to their ancient hunting grounds, have prepared the temple to be used again for its primary purpose: the breeding of Aliens, for a proper coming-of-age hunt. Horror, action, strange alliances and mystery await those who survive the initial encounters. Though the Aliens and Predators are the "stars" of the movie, the drama is provided by the very human contingent of survivors.





One of those humans is Henriksen, who had starred in *Aliens* as the android Bishop and here reprises that role after a fashion, as the "great-great-great grandfather of inspiration" for the Bishop line of androids — and founder of the Weyland-Yutani Corporation. "Lance was just fabulous to work with — he's a great actor, a great guy," Anderson told ***CBG***. "He was first on the set in the morning and always vibrated with enthusiasm. He was excited to be in the movies, to put a cap on his involvement in the franchise." In addition to working on *Aliens* and *Alien 3*, Henriksen also appeared in such other major science-fiction, horror, and action movies as *The Quick and the Dead*, *The Terminator*, *Damien: Omen II*, and *Close Encounters of the Third Kind*.

"Of course, he was just a mine of fantastic *Aliens* stories," Anderson told ***CBG***. Among them, of course, was much speculation behind the whole relationship between the Bishop android, Weyland-Yutani, and the Aliens. "Definitely, if you know the franchise, all the dots are there to connect. One of the fun things that Lance came up with was the idea that, obviously, when they built the Bishop model android in Charles Weyland's image, they also placed in it some of his behavioral traits. Some of the things he did in *Aliens* he repeats in this movie, nuances really — for fans, they'll really see what he's doing and get a kick out of it." And if there are other "nuances" to be seen, regarding Weyland, Bishop, and the Aliens? Well, fans will have to wait to see the movie.

Of course, no Alien or Predator film would be complete without a strong, butt-kicking leader. In the *Aliens* tradition, that character is a woman, Alexa "Lex" Woods, played by Sanaa Lathan. "She's a terrific actress," Anderson told ***CBG***. "She was the perfect choice for me for this movie and this part. I wanted the kind of casting they had in the first *Alien* — none of the actors was a movie star, though you did have Yaphet Kotto and Tom Skerritt — but they were all really terrific actors. She's a very respected actress. That's what we wanted for this picture."

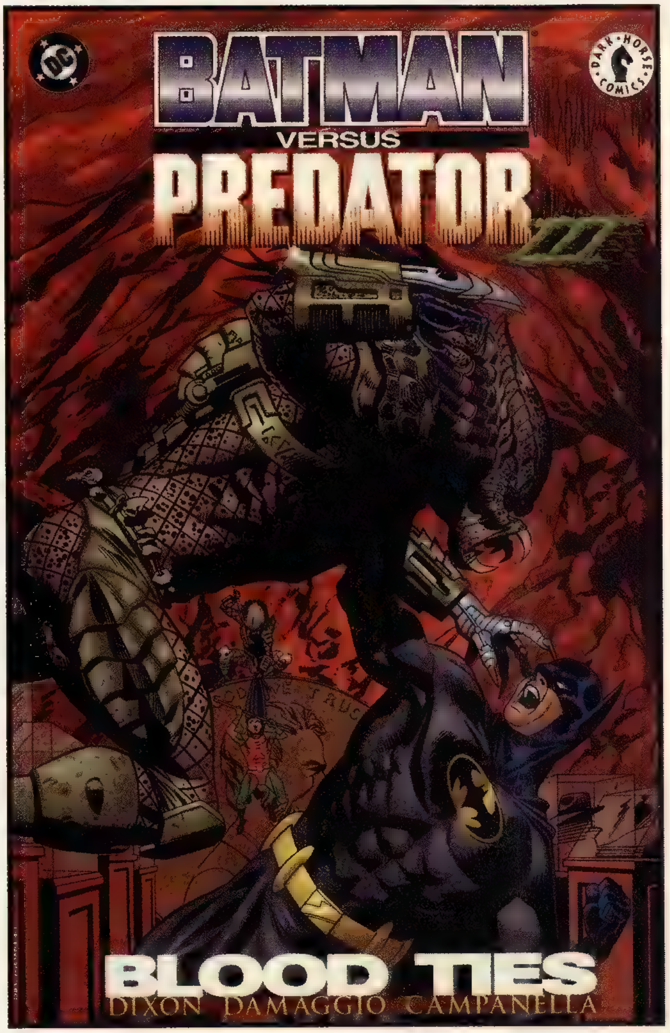
She's strong, female, and battling Aliens and Predators. But Ripley she is not. "Her character was quite closely based on a couple of real people: an arctic explorer, a famous rock climber. We wanted to give her a basis in reality, something real to base her performance on, rather than just the movies in the series.. She's not playing 'another Ripley.' We wanted a very strong female lead, like Ripley, but we wanted someone who was distinctive, and she pulled it off magnificently." Lathan has been seen before in another comic-book-genre movie, though rather briefly, as Blade's mother in *Blade*, the first of the trilogy.

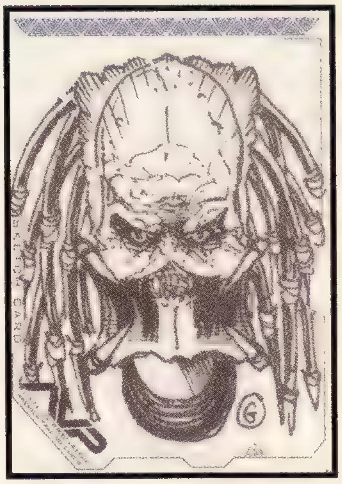
Aliens, Predators, mysterious billionaire industrialists, and a butt-kicking female lead — all the elements for a proper *Alien vs. Predator* movie seem to be in place. But, fans still might wonder, will it work? Was the movie in good hands? Anderson certainly seems to think so. "The nice thing about the movie is that it was really made by fans," he told ***CBG***. "Every actor was excited to be in an *Alien vs. Predator* movie, as were the rest of the crew. The Alien and Predator movies were formative movies for the people working on this film, so lots of love and respect were thrown into it. I would hope that shows in the finished product. That's one of the reasons it was so great to have Lance — he was there for *Aliens*, and he was there for *Alien 3* — and when *he* loved stuff we did in this movie, you knew you'd done a good job.

"Once Lance said to me, 'I think your Alien Queen looks better than Cameron's Alien Queen,'" Anderson continued. "This is from the man who was torn in half by Cameron's Alien Queen, so he should know. It was a *great* moment for me. We based the Alien Queen in our movie on Cameron's *original* design. While he sketched the design originally for *Aliens*, he wasn't able to use it; he had to compromise on his original design when building it for *Aliens*. Now that technology has moved on a bit, we were able to build what he originally envisioned."

But even with great moments there comes a time when all is said and done, the final cut is in the can, and the movie is ready to go to theaters worldwide. Asked whether he had plans for a sequel, should all go well, Anderson surprisingly answered in the negative. "It's never been my agenda to create a franchise with this movie. I want to make *one* really great *Alien vs. Predator* movie. If it can kick life into the franchise and mean there are more Alien movies made and more Predator movies made, that'd be great, but I'm much more focused on just the one film."

When asked about the nature of his next project, Anderson said, "Next project? A holiday. The Alien Queen is a harsh taskmistress. I've spent the last year up to my elbows in super slime and latex. I just want to take a bath and go to sleep …"

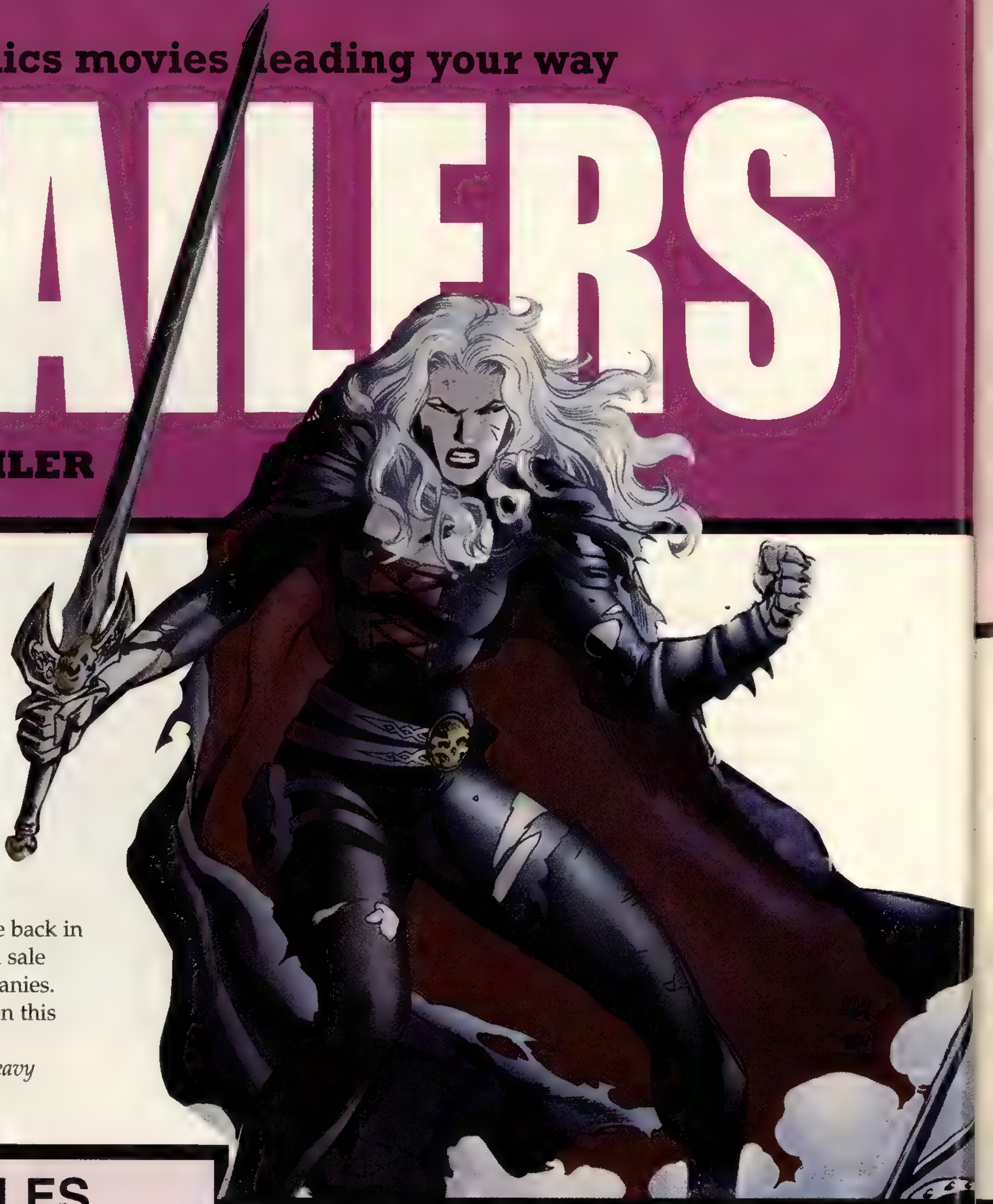




A look at the comics movies heading your way

TRAILERS

by **JAMES MISHLER**



LADY DEATH

October 31, 2004 — (ADV Films/CrossGen)
www.ladydeaththemovie.com

Synopsis: Still no news on *Lady Death*. Although it's still scheduled for a Halloween release, almost no information has been released, no marketing has been done, and no previews of the animated film have been made available to the public or to the press. The Lady Death *property*, however, seems to be back in Brian Pulido's hands, as a result of a sale from one of the CrossGen sub-companies. Whether this will have any impact on this movie is unknown.

At a Glance: Could be the next *Heavy Metal*. Keep your fingers crossed.

THE INCREDIBLES

November 5, 2004 — (Disney/Pixar)
www.theincredibles.com

Cast: Directed by **Brad Bird** (*Iron Giant*), the film features the voice talents of **Samuel L. Jackson**, **Craig T. Nelson**, **Holly Hunter**, **John Ratzenberger**, and **Wallace Shawn**.

Synopsis: *The Incredibles* continues to build up steam, as Pixar and Disney slowly add more news and information to the *Incredibles* website, generating interest in both the comic-book community and in the general public. Preview clips show a fantastic level of computer-generated imagery, along with excellent voice work and characterization. As is usual with a Pixar film, parents can expect children to enjoy a safe, fun movie, while a level of adult humor above children's radar entertains the adults.

At a Glance: Between *The Incredibles* and *Spider-Man 2*, this will be the biggest year to date in superhero movies.

BLADE: TRINITY

December 10, 2004 — (New Line/Marvel)
www.bladetrinity.com

Cast: **Wesley Snipes** and **Kris Kristofferson** reunite as Blade and Whistler for the last chapter of the *Blade* trilogy. **Ryan Reynolds** (*Van Wilder*) plays Hannibal King, while **Jessica Biel** (*The Texas Chainsaw Massacre*) portrays Whistler's daughter, Abigail.

Synopsis: The Nightstalkers, led by Hannibal King — who first appeared in Marvel's *Tomb of Dracula* #1 (Apr 72) — make their first appearance in the Blade films, just in time for Snipes to bow out of the franchise. Early reports indicate Biel and Reynolds have solid performances, adding even further fuel to speculation about a Nightstalkers movie.

At a Glance: It promises to be a fine capstone to an excellent trilogy (this being Snipes' avowed last time as Blade).

CONSTANTINE

February 11, 2005 — (Warner Bros./DC Comics Vertigo)
www.constantinemovie.warnerbros.com

Cast: **Keanu Reeves** (*Bram Stoker's Dracula, Speed, The Matrix* trilogy) is cast as ultimate supernatural grifter John Constantine, while **Rachel Weisz** (*The Mummy*) portrays Constantine's partner, Angela Dodson. They are joined by **Shia LaBeouf** (*Holes*) as Chaz Chandler, **Djimon Hounsou** (*Stargate, Gladiator, Blueberry*) as Papa Midnite, and **Peter Stormare** (*Fargo, Minority Report*) as Satan.

Synopsis: Constantine and Dodson unite in Los Angeles to take on the darkest minions of Heaven and Hell, who may have had a hand in the death of Dodson's twin sister. Note that in the DC Vertigo comic-book series Constantine is an Englishman, not an American who works with the LAPD.

At a Glance: Reeves, as far as some fans are concerned, has to make up for the last two *Matrix* films. It's hoped that enough of them will give him the benefit of the doubt and try this movie out to let it run on its own legs.

ELEKTRA

January 14, 2005 — (20th Century Fox/Marvel)
www.foxmovies.com

Cast: **Jennifer Garner** reprises her role as Elektra Natchios from *Daredevil* (this time, *sans* Daredevil and Ben Affleck). Joining her will be: **Terence Stamp** (*Superman II, Alien Nation, Star Wars Episode I: The Phantom Menace*) as her mentor, Stick; **Natassia Malthe** as Typhoid Mary; and **Goran Visnjic** (*Ice Age*) as Mark Miller.

Synopsis: Rumors continue to fly on the cast and plot of this sequel to *Daredevil*. Reports indicate that Affleck has made an appearance on the set, though whether for a flashback, a brief encounter, or simply to visit is unknown. The date of release has been moved up from February to January, indicating things are moving along well on the set.

At a Glance: Garner was well-received as Elektra in *Daredevil* by both fans and newcomers, so a lot of potential exists for this film — and a possible franchise.

BATMAN BEGINS

June 17, 2005 — (Warner Bros./DC Comics)
www.batmanbegins.warnerbros.com

Cast: **Christian Bale** (*Shaft, Reign of Fire*) as Batman, **Ken Watanabe** (*Tampopo, The Last Samurai*) as Ra's Al Ghul, and **Cillian Murphy** (*28 Days Later*) as The Scarecrow. *Batman Begins* has a stellar supporting cast, with **Michael Caine** as Alfred Pennyworth, **Morgan Freeman** as Lucius Fox, **Gary Oldman** as Lieutenant James Gordon, **Liam Neeson** as Henri Ducard, **Rutger Hauer** as Mr. Earle, and **Katie Holmes** as Rachel Dodson.

Synopsis: Pictures of the Batman costume and the Batmobile have been trickling out from Warner Bros. for weeks, and reaction has been mixed. While most fans agree the costume is dead-on and Bale appears to make a good Batman and Bruce Wayne, the Batmobile has not received as unanimous a reaction. At first, pictures seemed to indicate the Batmobile would follow designs from *Batman: The Dark Knight Returns*, but later images, which clarified the scale and design, indicated a smaller, lighter vehicle, the design of which has no precedent in the Batmobile mythos. But, then, the Batmobile has always been the most malleable of all Batman's toys …

At a Glance: *Batman Begins* is lining up to be the comic-book-based mega-hit of 2005.

FANTASTIC FOUR

July 1, 2005 — (20th Century Fox/Marvel)
www.foxmovies.com

Cast: After much speculation, *Fantastic Four* has finally been cast — mostly — to mixed reactions from fans. **Ioan Gruffudd** (*Titanic*, the *Horatio Hornblower* movies, *Arthur*) as Reed Richards/Mr. Fantastic, **Jessica Alba** (*Dark Angel, Sin City*) as Sue Storm/Invisible Girl, **Chris Evans** (*Not Another Teen Movie*) as Johnny Storm/The Human Torch, and **Mike Chiklis** (*Soldier, The Shield*) as Ben Grimm/The Thing. Yet to be cast is Victor von Doom/Dr. Doom — rumors still run wild, with **Ray Liotta** (*Goodfellas, Hannibal, Blow*) seemingly in the lead.

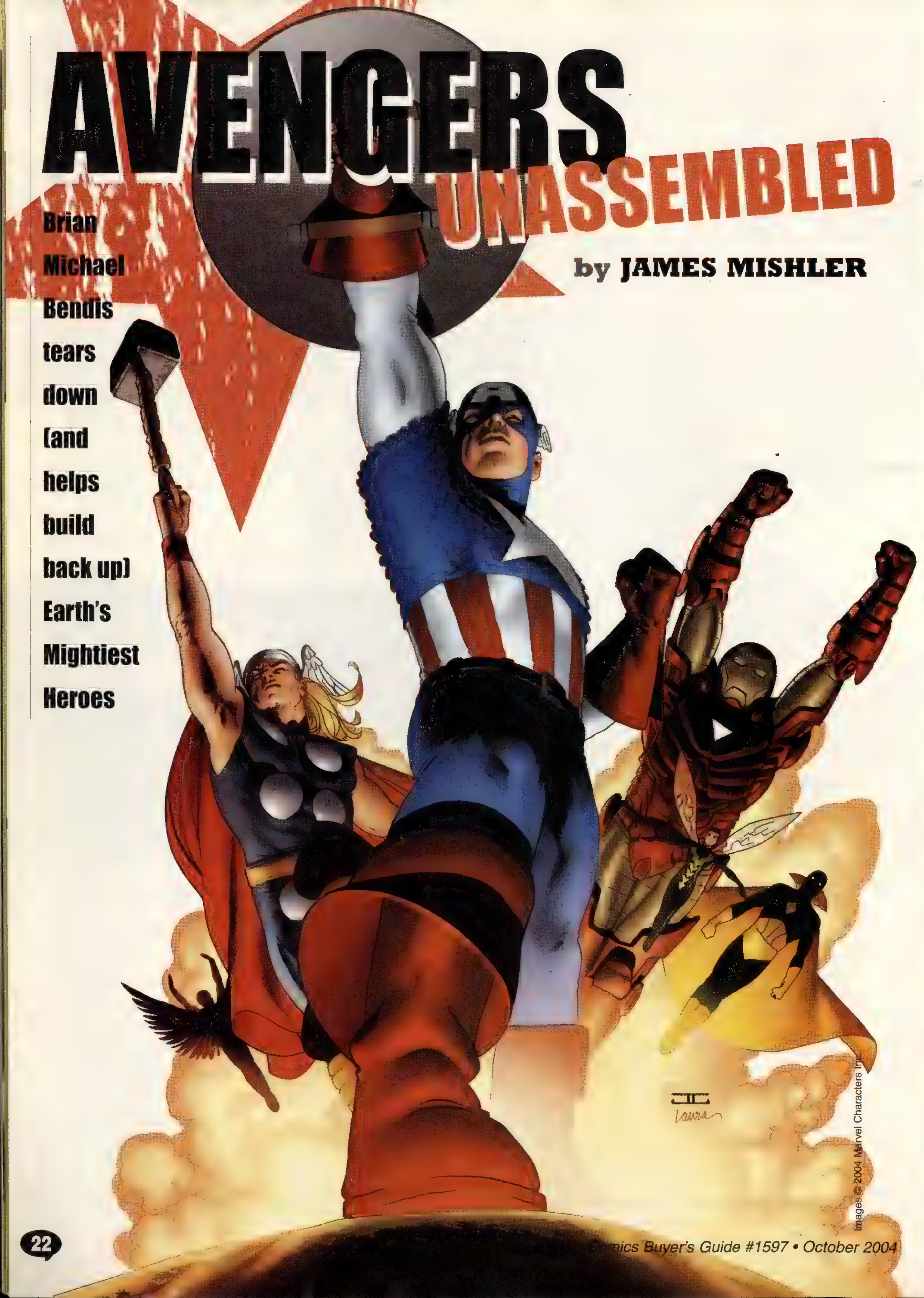
Synopsis: Scripted by **Michael France** (*Goldeneye, The Hulk, The Punisher*) and **Mark Frost** (*Twin Peaks*), with **Tim Story** (*Barbershop*) set to direct, this version is shooting for *FF* to be a "family comedy, with action," with super-powers de-emphasized in favor of family conflict. This has many longtime fans concerned, especially with the project under a director who has never handled an action movie. The greater concern, however, seems to be for the part of Dr. Doom, who, if reports are to be believed, will be more of a "rich jilted lover in a mask" than a "mad scientist-tyrant of Latveria." And the powers of The Fantastic Four are apparently "toned down," making them less fantastic. With the best super-hero movies so far being those that stick most closely to their source material, it will be interesting to see where the writers and director take The Fantastic Four.

At a Glance: There is no way to call this one yet, since there are far too many variables. Its short production time, heavily altered origins and powers, and scheduled introduction head-to-head against *Batman Begins* (the version of the Batman story most true to its origins since the original in 1989) — all combine to make the Roger Corman *FF* project from 1994 sound viable by comparison.

AVENGERS UNASSEMBLED

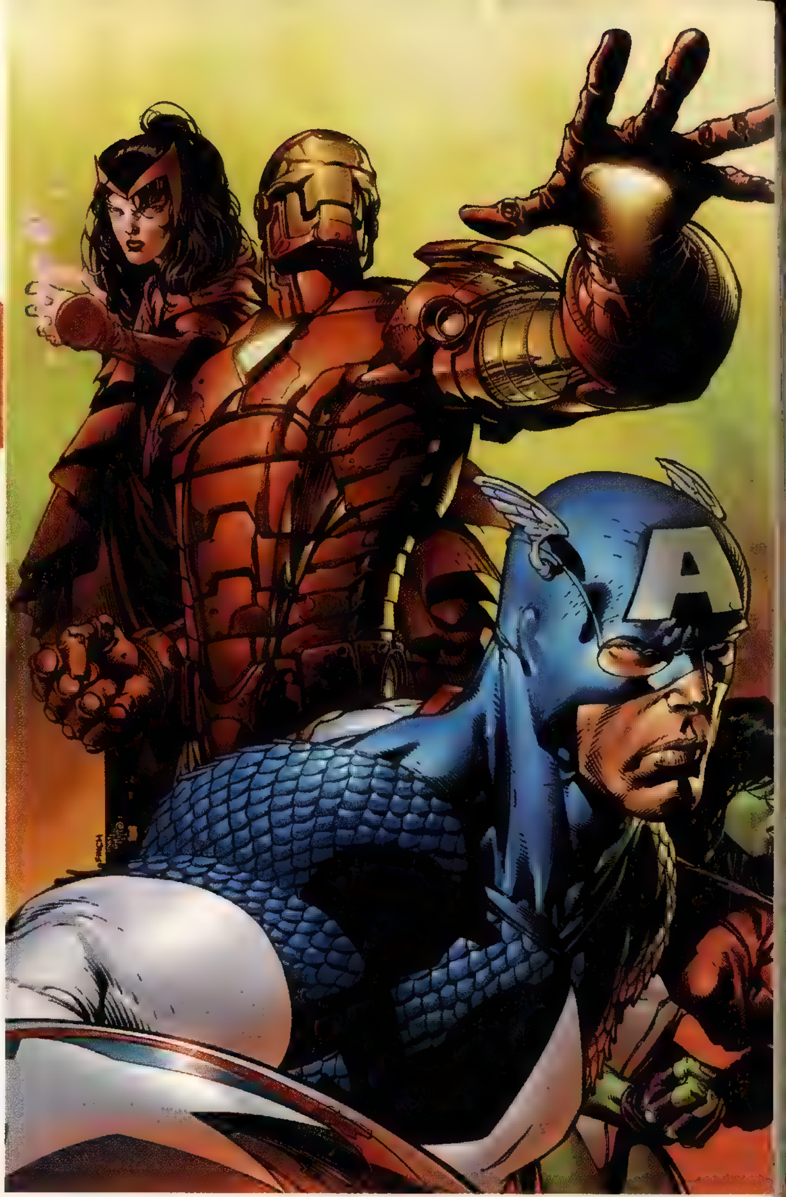
Brian Michael Bendis tears down (and helps build back up) Earth's Mightiest Heroes

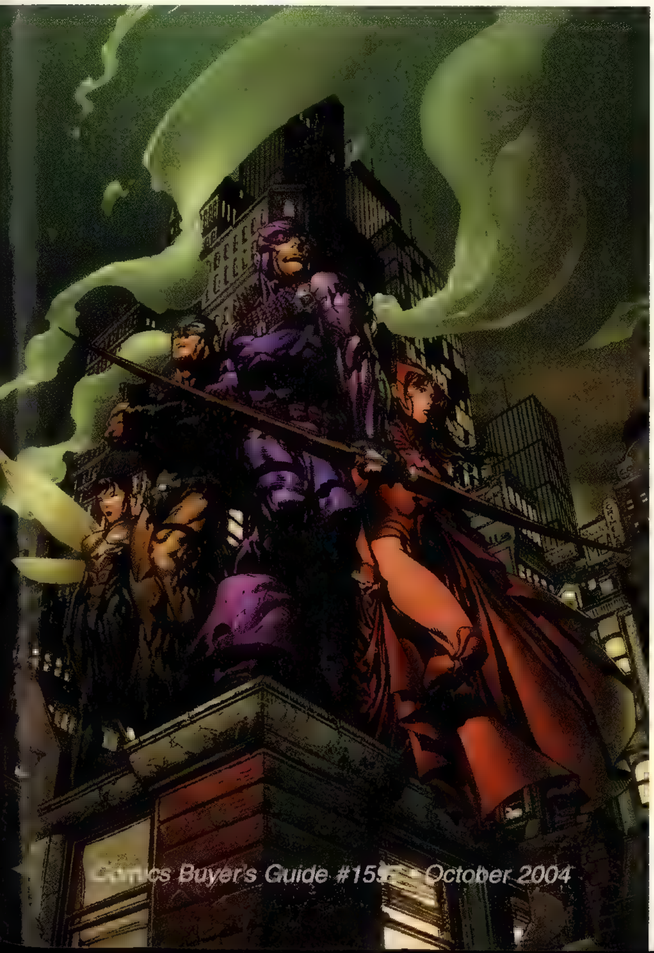
by JAMES MISHLER



Images © 2004 Marvel Characters Inc.

The current Avengers title is going out with a bang. Many, many bangs, in fact, as writer Brian Michael Bendis and artist David Finch smackdown the fan-favorite superhero team like men with sledgehammers knocking down a house of cards. The current *Avengers* title, the third volume, heralds the beginning of the end by shifting back to the classic Volume 1 numbering with what would be Volume 3 #85 (Jul 04) actually being numbered #500.





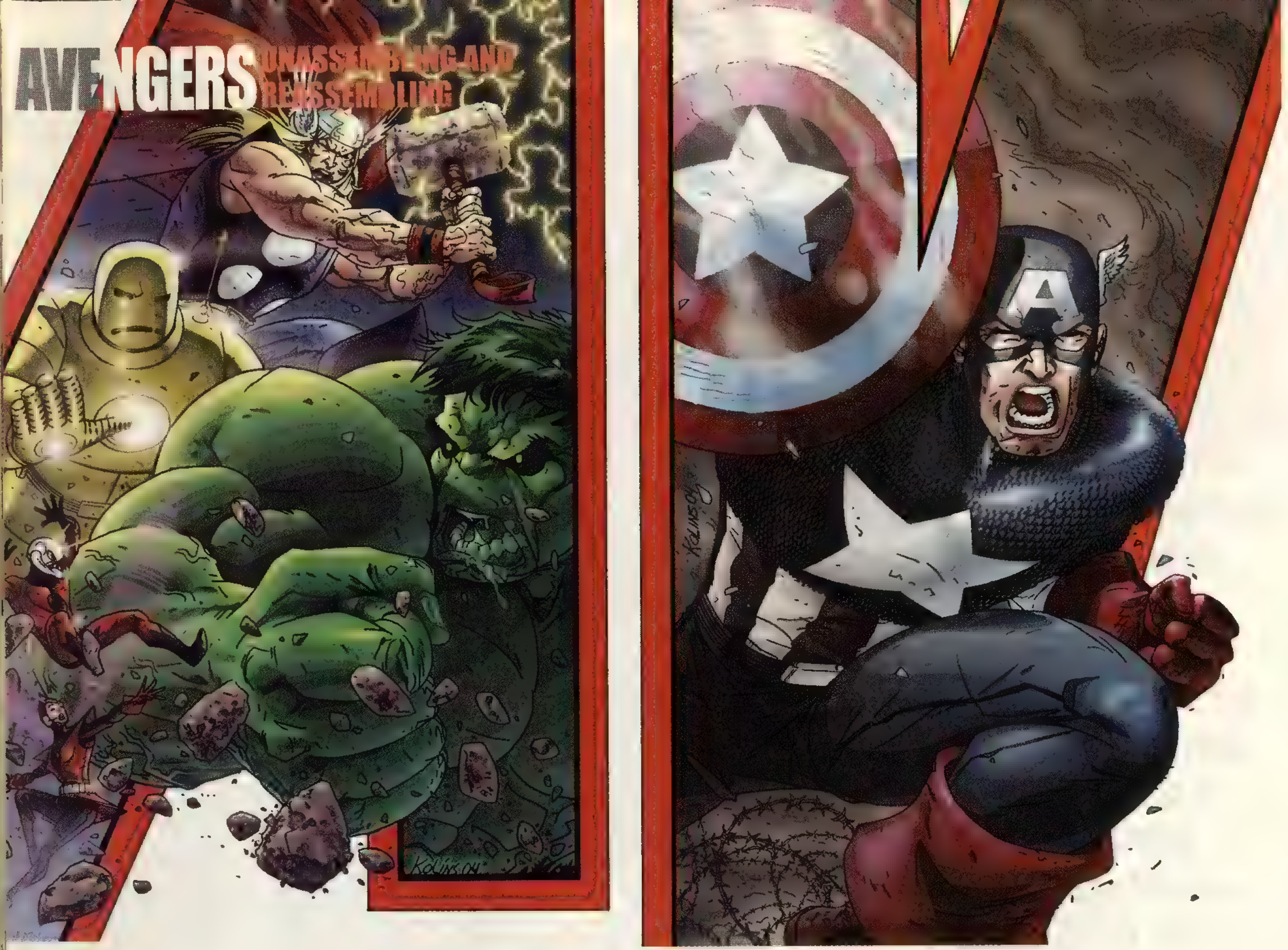
Avengers #500, the first of the four-part "Avengers Disassembled" storyline, starts the final cycle of the classic team with the destruction of Avengers Mansion and the apparent deaths of Ant-Man II and Vision. The subsequent issues will tear the remaining members of the team apart, kill more characters (dead, dead, dead, apparently) and end the title with #503 (Oct 04).

Of course, for The Avengers, it's mostly old hat. Mostly.

The Avengers originally assembled in *Avengers* #1 (Sep 1963), with the goal of saving the Incredible Hulk from trouble caused by Loki, who framed him for the destruction of a train — all just to mess with Thor. What a mistake that was for villainy! The first Avengers team formed thereafter, consisting of Thor, Ant-Man (Henry Pym), Wasp, The Hulk, and Iron Man. But from the first, the Avengers' mansion had a revolving door. Captain America, so much a stalwart Avenger in the eyes of the modern reader, didn't join

It's a dangerous story to tell.

— Brian Michael Bendis



The covers for **Avengers: Earth's Mightiest** *spell out the team's name when fully assembled.*

the team until #4 (Mar 64), while Scarlet Witch joined in #16 (May 65), and Vision became a member in #58 (Nov 68).

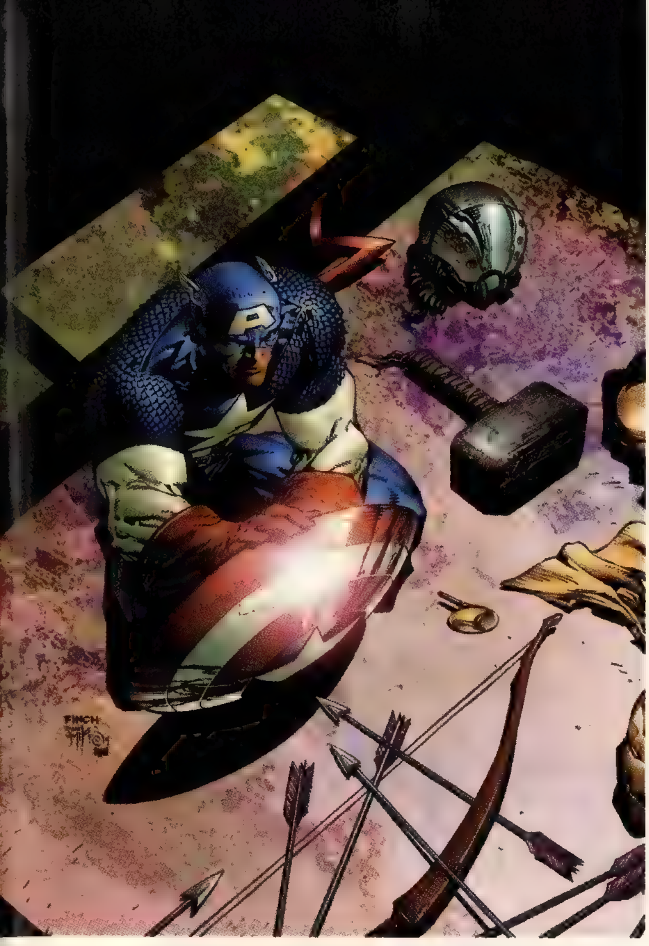
One member of the Avengers — Henry Pym — has taken on enough names and different super-heroic characteristics to form his own team of Avengers. From his start as Ant-Man in #1 he became Giant-Man in #2 (Nov 63), then Goliath in #28 (May 66), and Yellow Jacket in #63 (Apr 69). He's gone back and forth between identities several times over the decades, to the point where, during his stint with the West Coast Avengers, he took on the form of Doctor Pym — a common, every day human. A *"What If ..."* storyline never to be (one would hope) would feature a team of Avengers consisting of two giant-sized Pyms, two insect-sized Pyms, and one simple ol' Doc Pym. Then again, there's always time travel.

Of course, that was already done, too, with Kurt Busiek's *Avengers Forever*. But the point is, changes in the Avengers' roster are nothing new. Even through the late '80s, when the Avengers had the West Coast Avengers and the (yes, indeed) Great Lakes Avengers teams, the main, active Manhattan team couldn't stand still. The only reason there wasn't a British team is that the X-Men already took care of that quite handily with Excalibur. And then there were the inactive, honorary, posthumous, and time-tripping members — anyone remember Guardians of the Galaxy?

In fact, the only super-powered beings in the Marvel universe that were not members of the Avengers at one time or another were, well, the *super-villains*. Maybe that's why they were always so upset and wanted to beat the snot out of the Avengers — it was all jealousy, as everyone wanted one of those Avengers I.D. cards. That or anger at the insult of being left out — after all, if Rick Jones could get in, even as an *honorary* member, why couldn't Ultron, the Masters of Evil, and Kang the Conqueror come to the dance?

Whatever the reason, one (or more) of the enemies of the Avengers has decided that enough is enough, and takes major steps to eradicate the Avengers. The modern incarnation of the team consists of Captain America, Giant-Man (once again Henry Pym), Wasp, Vision, Scarlet Witch, Hawkeye (the original again), Ant-Man II (Scott Lang), She-Hulk, and the all-new female no-longer-living-in-Britain Captain Britain. Ant-Man II and, presumably, Vision, get whacked in the first round, in #500. And as far as Marvel is concerned, this time, in this story, dead is dead is dead.

So Ant-Man (Scott Lang) is, to quote Bendis, "dead, dead, *dead*." Some fans consid-



er the death of Ant-Man II to be almost like the death of a "second banana," a Dibny Death à la DC's *Identity Crisis*. Bendis doesn't see it that way — and promises those who wanted the death of a more important character that they will get what they want in #502. "Well, I love Scott Lang, and he had a big supporting role in *Alias*, which many consider my best stuff. So I think he ranks higher than Mrs. Elongated Man, but yes, when #502 comes out I am unplugging from the Internet — fan reaction is going to be loud!"

If it's any consolation, remember, Vision is an android, so he can probably be repaired. Probably.

So at least for the time being, under Marvel Editor in Chief Joe Quesada, whatever Bendis does to the Avengers is going to stick. It just might stick in some reader's craw. "It's a dangerous story to tell," Bendis told *CBG*. "It's scary, but it's exciting. But it does have a point — it's not just for shock value. We really want to examine these characters in this terrible trial by fire." Perhaps a better title for the storyline would have been "Avengers in the Crucible," because Bendis isn't tearing everything down and walking away. He's with the Avengers for the long haul.

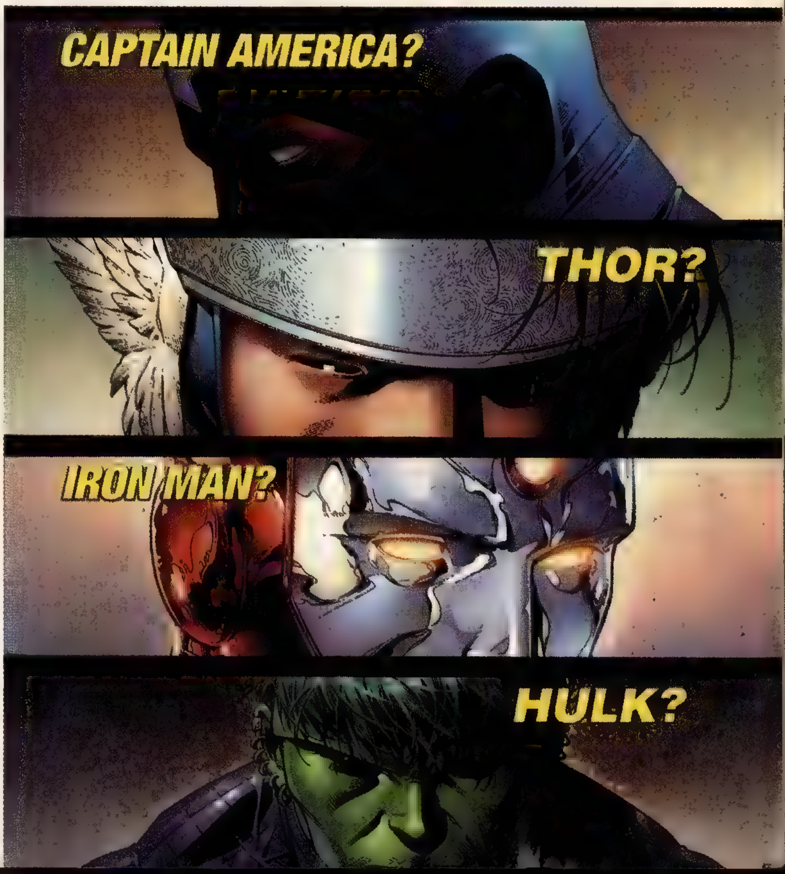
"I like the group dynamic," Bendis told *CBG*. "It's like a rock band. Everyone has something they do better than the others, but put them together and it's so special. You have Type-A personalities rubbing against each other. It's juicy fodder for drama." Bendis knows drama, and Bendis also knows the Avengers, which he has mentioned as being one of his most favorite super-hero teams. So what he is doing to the team, and its members, isn't easy for him.

"I did try to examine why I am torturing these characters that I so loved as a child," Bendis told *CBG*. "Characters that helped me through all the bad times of my life, and now I repay them with torture, but that's an answer for a psych magazine, not for *CBG*. But I am getting to do the story I want to tell." Does he really get to do everything he wanted to do to the Avengers? Said Bendis, "Yeah, there's no one left to kill."

Once the smoke clears and Bendis brings the "Avengers Disassembled" storyline to a close in *Avengers* #503, the surviving Avengers pick up the pieces and start anew in two new ongoing titles in November, *Young Avengers* and *New Avengers*, the latter written by Bendis. "It's a new take on the group book," Bendis told *CBG*. "It is a new chapter in the ongoing metamorphosis that is the idea of the Avengers. It features established Marvel icons in a new dynamic, with characters we haven't really gotten to explore in a group dynamic."

An eight-issue limited series, *Avengers: Earth's Mightiest* also launches in November. The biweekly mini-series retells and updates the team's earliest adventures.

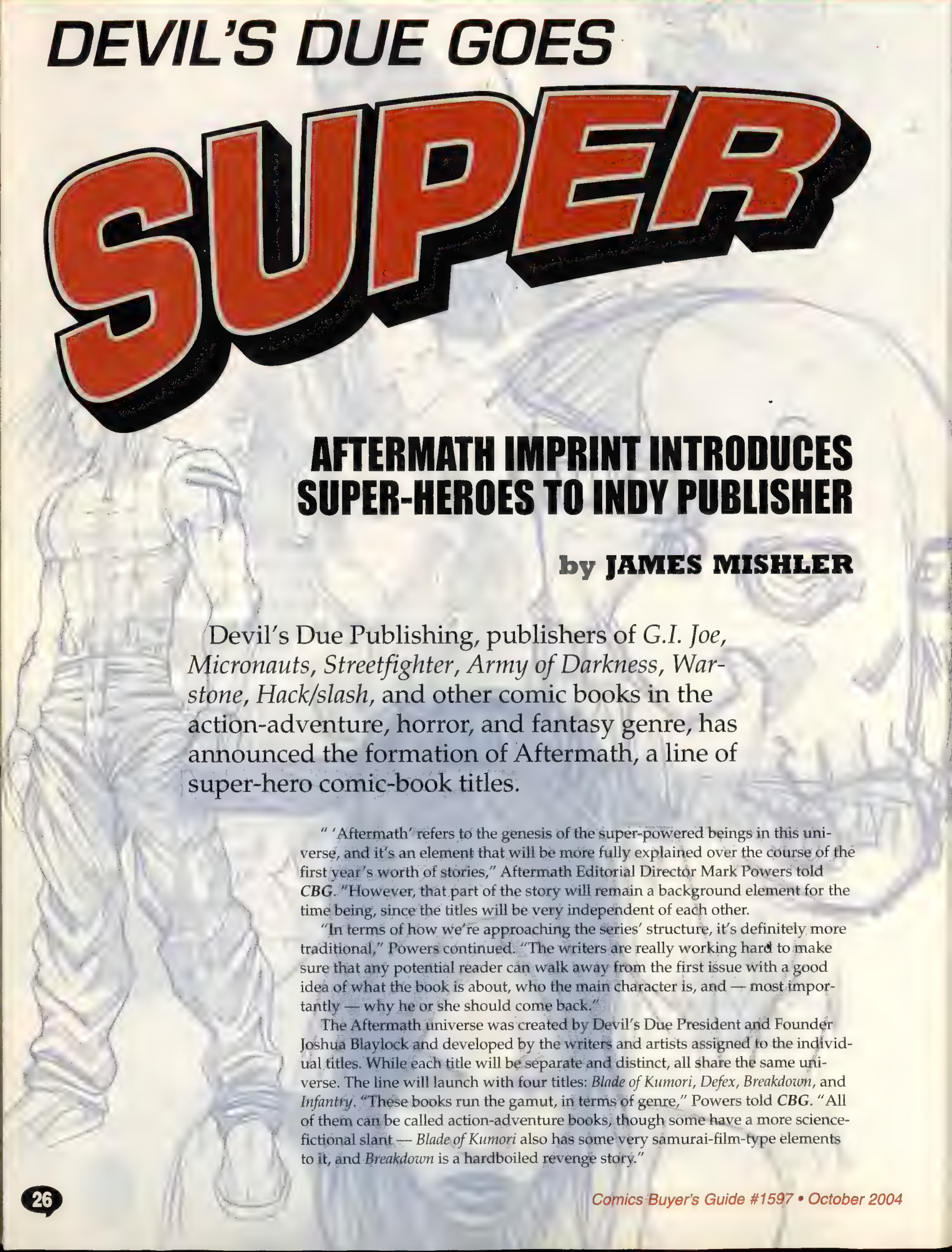
Promotional art for* Young Avengers *(below) appears to focus on alternate (or younger) versions of Earth's Mightiest Heroes.


CAPTAIN AMERICA?
THOR?
IRON MAN?
HULK?

DEVIL'S DUE GOES SUPER

AFTERMATH IMPRINT INTRODUCES SUPER-HEROES TO INDY PUBLISHER

by JAMES MISHLER



Devil's Due Publishing, publishers of *G.I. Joe, Micronauts, Streetfighter, Army of Darkness, Warstone, Hack/slash,* and other comic books in the action-adventure, horror, and fantasy genre, has announced the formation of Aftermath, a line of super-hero comic-book titles.

" 'Aftermath' refers to the genesis of the super-powered beings in this universe, and it's an element that will be more fully explained over the course of the first year's worth of stories," Aftermath Editorial Director Mark Powers told *CBG*. "However, that part of the story will remain a background element for the time being, since the titles will be very independent of each other.

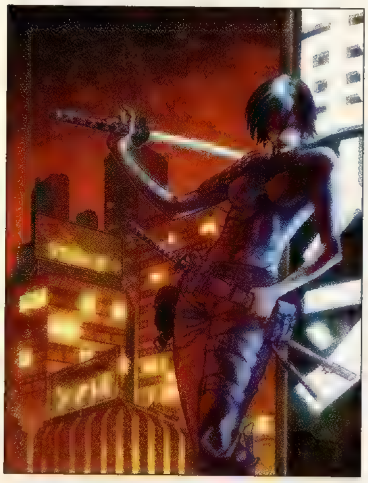
"In terms of how we're approaching the series' structure, it's definitely more traditional," Powers continued. "The writers are really working hard to make sure that any potential reader can walk away from the first issue with a good idea of what the book is about, who the main character is, and — most importantly — why he or she should come back."

The Aftermath universe was created by Devil's Due President and Founder Joshua Blaylock and developed by the writers and artists assigned to the individual titles. While each title will be separate and distinct, all share the same universe. The line will launch with four titles: *Blade of Kumori, Defex, Breakdown,* and *Infantry*. "These books run the gamut, in terms of genre," Powers told ***CBG***. "All of them can be called action-adventure books, though some have a more science-fictional slant — *Blade of Kumori* also has some very samurai-film-type elements to it, and *Breakdown* is a hardboiled revenge story."

The world of Aftermath has a diverse group of heroes and villains, though there is nothing outré, nothing grossly off the power scale or beyond the realm of believability. At least at first, the world is solidly grounded in reality. "What we're looking for here is consistency," Powers told *CBG*. "We're definitely trying to create a more realistic, modern setting for these books, and that will be the consistent backdrop for these titles."

Aftermath being a new setting, it is a clean slate, a *tabula rasa* on which the writers and artists can create. "One of the big draws — for both the creators and, we hope, for the readers — is the fact that, in this universe, no rules apply," Powers said. "The only continuity here will be what each writer establishes; beyond that, we're just sticking to basic concepts as to what this universe is."

The titles are planned as monthlies, starting with their initial launch this fall. "We're looking for this line to grow organically," Powers told *CBG*. "Back in the '60s, Stan Lee, Jack Kirby, and Steve Ditko didn't sit down and say, 'Let's create a line of books that will last 50 years and become an enormous shared universe.' They simply cut loose with great concepts and watched to see what would stick. As was the case then, the response of our readers will determine the line's future."



Each of the four titles focuses on its own series of characters and situations. For the time being, at least, there will be little or no crossover.

Blade of Kumori
Written by Ron Marz, illustrated by Dub of Grafiksismik Studio

In the mid-19th century, samurai disappeared forever from the face of the world. Or did they? This focuses on Kumori, a young woman carrying on the traditions of her family's samurai clan in the modern world, while discovering incredible things about herself. "Think Akira Kurosawa meets James Bond," Powers told *CBG*.

Defex
Written by Marv Wolfman, illustrated by Stefano Caselli and Sunder Raj

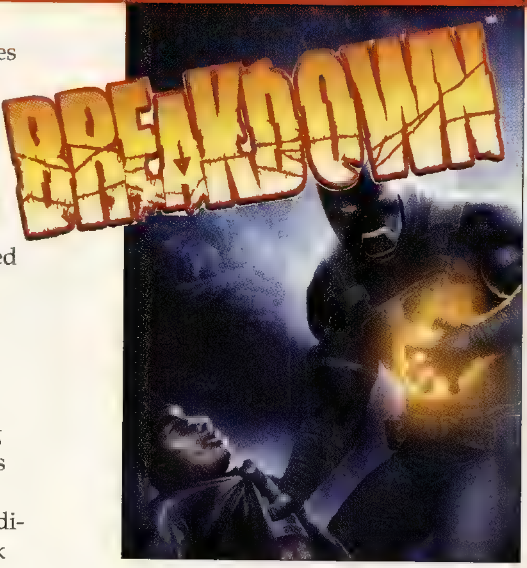
Defex is the story of a group of college students who, in the course of their research, find something incredible hidden in human DNA and use that knowledge to change themselves. That use leads to all manner of delicate — and dangerous — situations.

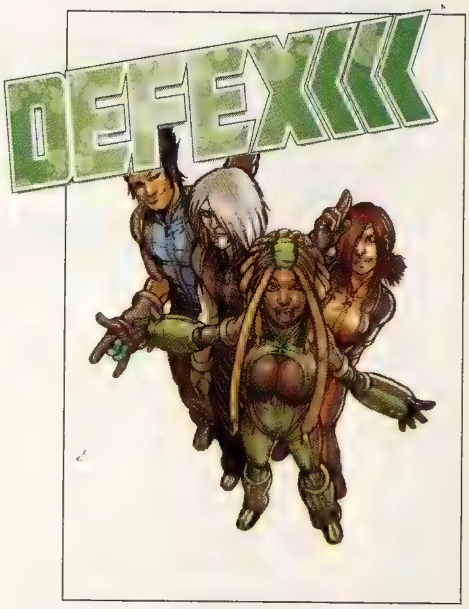
Breakdown
Written by Chuck Dixon, drawn by Dave Ross

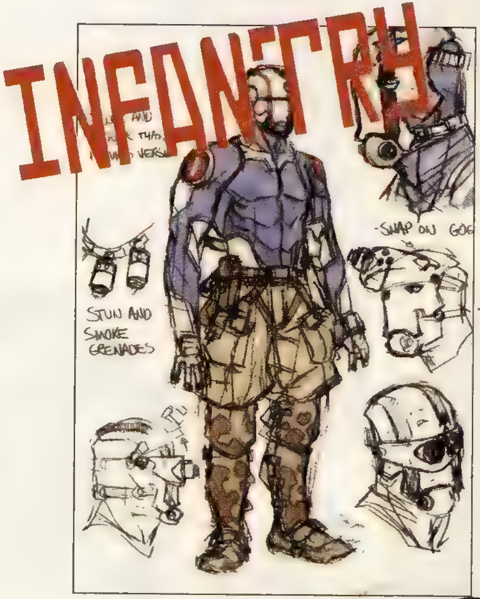
Breakdown tells the story of this world's first "super-hero" and the price he pays for being a public figure. Being a hero has made Jeff Carey — and his family — wealthy, loved, and envied. When a mysterious assailant or assailants destroy his family, a man who was once adored becomes a darker, violent force.

Infantry
Written by Joe Casey and Clement Sauve

Infantry focuses on the lone survivor of a doomed experiment in human performance enhancement — an experiment, and a survivor, with dire implications for some important people — people who now want him dead.







CBG
FAN AWARD
RESULTS

22nd Annual CBG Fan Awards Results

Everybody's somebody's favorite

by JAMES MISHLER AND BRENT FRANKENHOFF

Since 1983, *CBG*'s Fan Awards, the longest-running comics fan popularity poll in the field, have celebrated readers' favorite comics and creators. Ballots were inserted in *CBG* #1582 (March 12, 2004) with online voting opened at the same time. Hundreds of ballots were received, the votes have been tallied, and on the next dozen pages are the results with comments from the winners, a first for these awards, as we usually keep the winners in the dark until after the announcements appear in print.

Again, this year, DC products and creators took a majority of the dozen categories. Results charts are included with each category and, due to rounding, not all percentage totals will equal 100%. Remember, nearly everyone eligible in a given category was *someone*'s favorite.

And, start keeping track of your favorite projects and creators for next year's Fan Awards. Eligibility is determined by publication date, so all products with 2004 copyright dates will be considered in next year's balloting.

FAVORITE PUBLISHER: DC

Seven in a row. 'Nuff said! No, wait ...

For seven years in a row, *CBG* fans have spoken overwhelmingly in favor of DC. Why? What differentiates DC comic books to such a great extent that the company has been essentially unchallenged for the title? DC President and Publisher Paul Levitz had some thoughts on why DC kept coming on strong. "Part of the answer must be that DC has the broadest line of comics in the field, so a more diverse group of people can find a favorite title (or three) in our imprints," he told *CBG*. "We'd also hope that part of the answer was that, year in and year out, the core team of people at DC care as much about comics as our readers do, and that comes through to the *CBG* audience." From the number of DC talents, titles, characters, and storylines that keep taking the coveted Fan Award, Levitz can't be too far from the mark.

In a rapidly, continually evolving market, even with a broad base of comics genres and top-notch talent, a company needs to keep on its toes to hold on to the top slot. Asked how DC plans to keep fans paying such tribute to its output, Levitz told *CBG* that DC would "... keep caring, keep listening, and keep an open mind to looking for the creative ideas that will keep our established characters fresh and exciting, while welcoming new projects that will be someone's favorite next year." With an eye toward tomorrow and a team concentrating on today's favorite comics, DC is in a position in which competitors will have their work cut out for them.

DC has held the title since the Favorite Publisher category was created. There were few change in the ranks from last year, with Marvel taking second place, CrossGen taking third, and Image taking fourth again. Fifth place, held by Oni last year, went to Dark Horse this year, with Oni dropping to eighth. With CrossGen more or less out of competition for 2004 (though, its fans hope, not out for good), next year's Favorite Publisher Fan Awards results will be interesting, indeed.

DC has won Favorite Publisher every year since the category was created. A few years ago, CBG Editor Maggie Thompson presented DC President and Publisher Paul Levitz one of the Fan Awards at a summer show.

DC - 46.38%
Marvel - 23.19%
CrossGen - 12.56%
Image - 2.66%
Dark Horse - 1.93%
Gemstone - 1.45%
Aardvark-Vanaheim - 1.23%
Oni - 1.20%
SSS Comics - 0.97%
Bongo - 0.72%
Fantagraphics - 0.72%
IDW - 0.72%
AiT/PlanetLar - 0.48%
Claypool - 0.48%
Sirius - 0.48%
Others - 4.83%

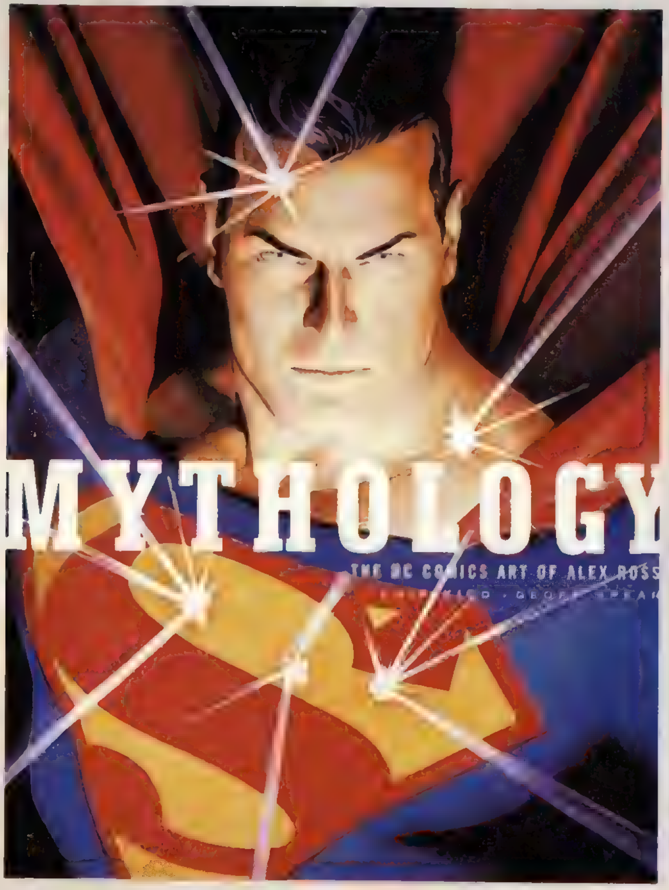
FAVORITE COVER ARTIST: ALEX ROSS

The man who beat Batman

No one in the history of the *CBG* Fan awards has won more awards than Alex Ross. Only Batman, who has taken 14 awards overall as Favorite Character, comes close to Ross' record 16 combined wins as Favorite Painter and Favorite Cover Artist. "I am tremendously flattered," Ross told *CBG*, when informed of his winning the award. "It makes me feel happy to think I get anything like this, when it seems I've been 'retired' from so many other awards. And this when I, as a craftsman, haven't come upon something new. I guess, though I'm not the newest voice, at least I'm consistent."

Consistency, though, seems to be insufficient for the long-running fan favorite, who seems ready to try new creative directions. "I haven't challenged myself enough lately — I need to expand on some of the things I try artistically," Ross told *CBG*. "While I have always followed the first creative instinct I have, those instincts tend to go over the same ground year after year. I guess I need to get those styles out of my system before I move on to something new. I need to ask myself, 'What haven't I tried?' and, 'What new approach can I take to connect the viewer with the characters?' " While Ross' work shows he is hardly in what one would call a career rut, he expressed excitement at an upcoming super-secret project, "I can't say what it is or what company it is with," he told *CBG*, "But I *can* say that I've been working with standard-sized comic-book interiors. With this project, I'm returning to a more affordable format, which is altering my perception as a craftsman. 2005 will be very exciting." Exciting in more ways than one, since also in 2005 Ross fans will be able to enjoy the art of the *Mythology: The DC Comics Arts of Alex Ross 2005 Wall Calendar* from Welcome Books while reading Ross' new project.

While he still stands out from the rest of the cover-artist pack, he has solid competition. This year, George Pérez (*JLA/Avengers* and many CrossGen titles) jumped from 15th place to take second place from Brian Bolland (*Green Arrow, Judge Dredd*), who slipped to fourth. Jim Lee (*Batman, Superman*) came out of nowhere and jumped straight to third, bumping Adam Hughes (*Wonder Woman, Tomb Raider*) down two notches to fifth. The large number of new titles and cover artists last year diluted the votes — but most would view that as a good thing, since there are so many good artists (and titles) out there for fans to check out. As always, nearly every artist out there was *someone*'s favorite.


MYTHOLOGY
THE DC COMICS ART OF ALEX ROSS

Alex Ross	15.66%
George Pérez	6.82%
Jim Lee	4.80%
Brian Bolland	4.29%
Adam Hughes	4.06%
Colleen Doran	4.04%
Greg Horn	3.03%
Michael Turner	3.01%
Greg Land	2.78%
Dave Johnson	2.27%
Don Rosa	1.77%
Matt Wagner	1.55%
John Cassaday	1.52%
Paul Pelletier	1.49%
Frank Cho	1.30%
Art Adams	1.27%
J G Jones	1.26%
David Mack	1.23%
Others	37.88%

FAVORITE CHARACTER: BATMAN

I have 14 ways to incapacitate you right now — each involving a plaque or trophy.

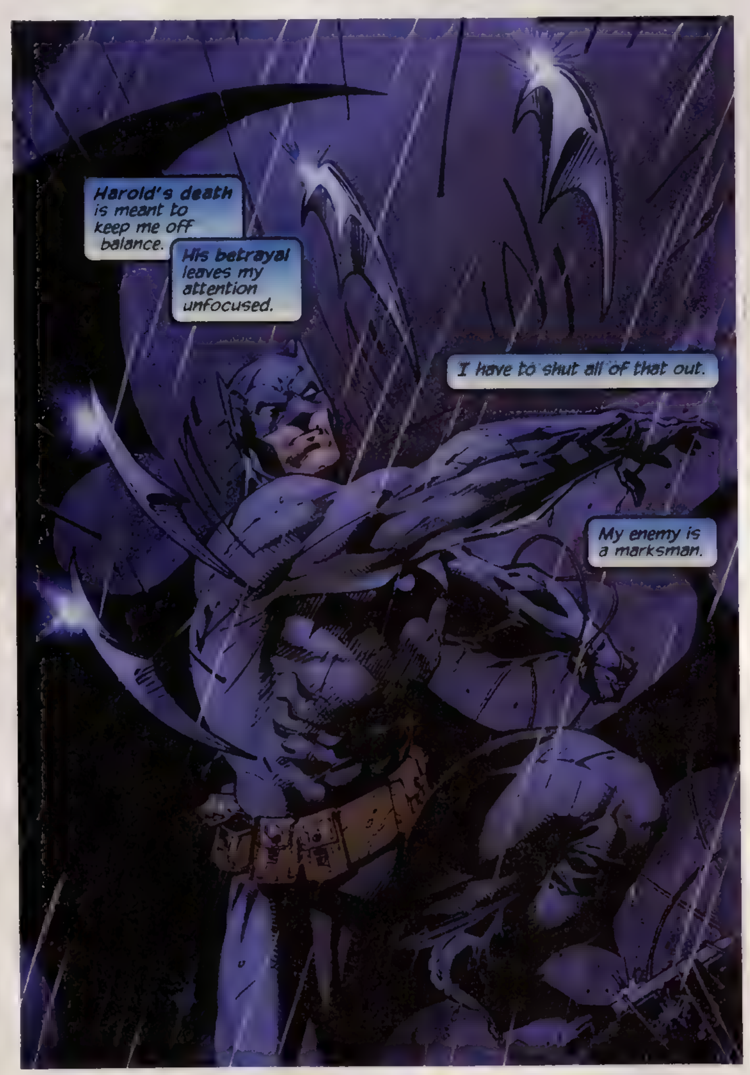
Batman has taken the lion's share of *CBG* Fan Awards for Favorite Character since the founding of the awards — 14 in all since 1982. What qualities could any character sustain over the last 20 years that differentiate them from such other popular characters as Superman, Spider-Man, and Wolverine? Why do fans truly identify with Batman? "I believe it's because he is one of us," DC Batman Group Editor Bob Schreck told *CBG*, upon learning Batman had taken the award again for 2003. "He's not from another planet, he's not a descendant of an ancient civilization of gods, and he wasn't bitten by a radioactive bug. He has no super-powers. He's taken it upon himself to take the tragic loss of his parents and do something positive with his life. He has focused his entire existence toward doing his level best to protect the innocents of Gotham City from experiencing a similar terrible fate. Plus he's a good guy who happens to be a badass."

That's a formula, one suspects, that DC and its writers have little desire to change. But just because Batman at his core will always be the same, that doesn't mean things won't be rattled around the edges ... "We have lots of great things planned," Schreck told *CBG*, "not the least of which is this summer's storyline, 'War Games,' the ramifications of which are going to create quite a stir, trust me." Now, Batman's never been in the middle of controversy, has he? Maybe that's another factor in his popularity: No matter *what* adversity writers throw at him, he comes back for more, from losing his partner to breaking his back, from the unrequitable love of a feline fatale to the loss of his parents, Batman comes back stronger and more determined than ever.

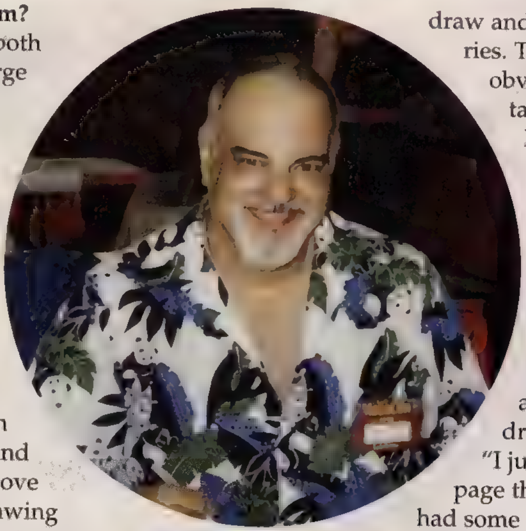
It takes top talent to be able to pull off those kinds of stories, and the crew at DC Comics is up to the task. "We think we have an existing group of extremely talented creators putting together our various Batman titles," Schreck continued, "and, with a few changes in store, we will also continue to pepper in some new faces from time to time. All in all, looking down the road, we're very stoked at what we have planned for Batman and his crew in the coming months." After this last year's 'Hush' storyline, they all have their work cut out for them.

While Spider-Man and Superman maintained their respective second and third place finishes from last year, with Superman edging up just slightly in the voting percentages, Daredevil moved up one notch to fourth, displacing Hellboy from the Top 5. Captain America moved up from 13th to round out the Top 5 this year, with Cerebus coming out of nowhere to finish in sixth place, as his series wound down in 2003.

Batman - 14.29%
Spider-Man - 9.36%
Superman - 5.91%
Daredevil - 3.94%
Captain America - 2.96%
Cerebus - 2.25%
Flash - 2.23%
Green Arrow - 2.21%
Thing - 2.20%
Uncle Scrooge - 1.97%
Arwyn - 1.75%
Hellboy - 1.72%
Sephie - 1.70%
Hulk - 1.51%
Obregon Kaine - 1.48%
Jessica Jones - 1.45%
Captain Marvel (DC) - 1.25%
Usagi Yojimbo - 1.23%
Tom Strong - 1.21%
Others - 39.41%


Harold's death is meant to keep me off balance.
His betrayal leaves my attention unfocused.
I have to shut all of that out.
My enemy is a marksman.

FAVORITE PENCILLER: GEORGE PÉREZ



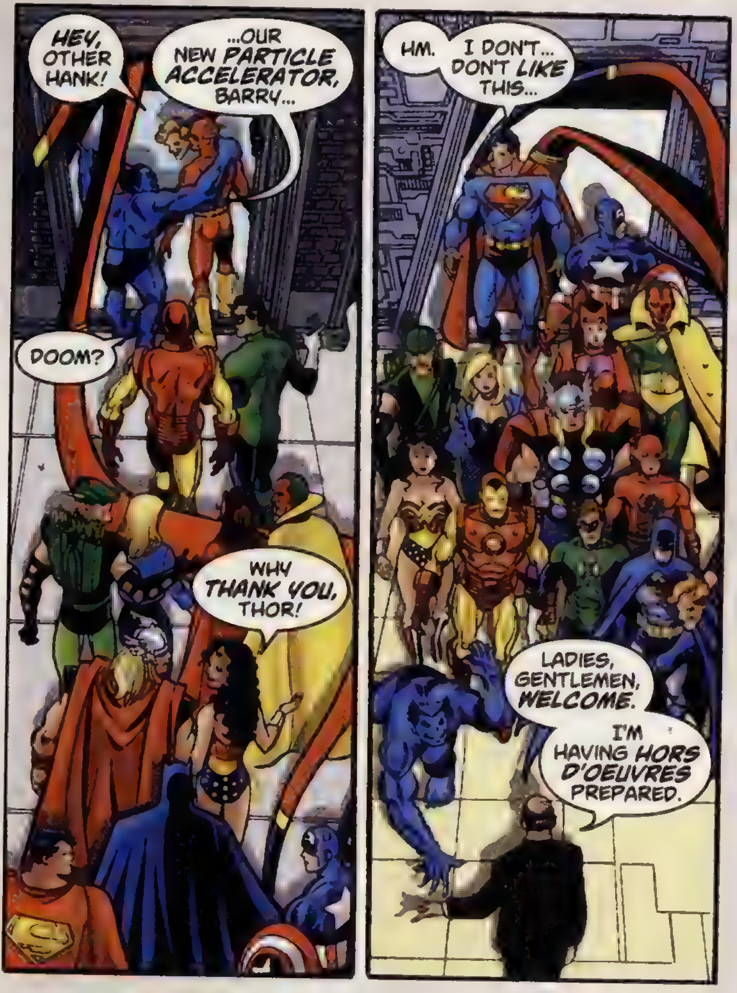
Seventh time the charm?

"Well, I must say that I'm both flattered and surprised," George Pérez told *CBG*, when he was notified of his seventh win in the Favorite Penciller category. "It's just so gratifying to still be so well regarded after 30 years. It sure makes me feel a whole lot younger than my 50 years, for which I am grateful." So are fans, who this year resoundingly voted for Pérez, who took the award with the greatest lead in years. All it takes to get that kind of response from fans is love: love of comic books and love of drawing comic books, a truth in the classic comics tradition.

"I can't imagine doing anything else. I absolutely love drawing comics and I hope that that enthusiasm exudes from every page I draw," Pérez told *CBG*. "That's probably the best recommendation I can make to aspiring artists. You have to love to draw and to tell stories. Talent is obviously important, but it's the love of the game that will keep you fresh. It was Jack Kirby who taught me that in our one and only meeting. It's all I've ever wanted to do." And it is all he ever plans to do.

"I hope that I die with an unfinished page on my drawing board," he told *CBG*. "I just don't want it to be the page that's there now ..." Fans had some concern about Pérez' health over the last year, but nothing so disconcerting as perishing over his pages. The *JLA/Avengers* mini-series was delayed for months due to the tendonitis Pérez had developed while pencilling the series. Fortunately, he has recovered and is back on track with his work.

Pérez took first place again this year, with last year's runner-up, Greg Land (*Sojourn*) dropping from second to third, switching with Jim Lee. Colleen Doran jumped from 22nd place all the way to fourth, combining with this year's fifth-place winner, John Romita Jr. (*Amazing Spider-Man*) to knock last year's fifth-place winner Bryan Hitch out of the top five.


HEY, OTHER HANK!
...OUR NEW PARTICLE ACCELERATOR, BARRY...
DOOM?
WHY THANK YOU, THOR!
HM.
I DON'T... DON'T LIKE THIS...
LADIES, GENTLEMEN, WELCOME.
I'M HAVING HORS D'OEUVRES PREPARED.

George Pérez	15.75%
Jim Lee	8.75%
Greg Land	7.00%
Colleen Doran	3.75%
John Romita Jr	3.73%
Mark Bagley	2.50%
Rags Morales	2.25%
Paul Pelletier	2.21%
Don Rosa	1.75%
John Cassaday	1.73%
Andrea Di Vito	1.50%
Bryan Hitch	1.49%
Alan Davis	1.27%
Ed Benes	1.25%
Alex Maleev	1.23%
Michael Lark	1.21%
Eduardo Risso	1.08%
J H Williams III	1.06%
John Bryne	1.04%
Mike Wieringo	1.02%
Tim Sale	1.01%
Others	37.51%

FAVORITE INKER: SCOTT WILLIAMS

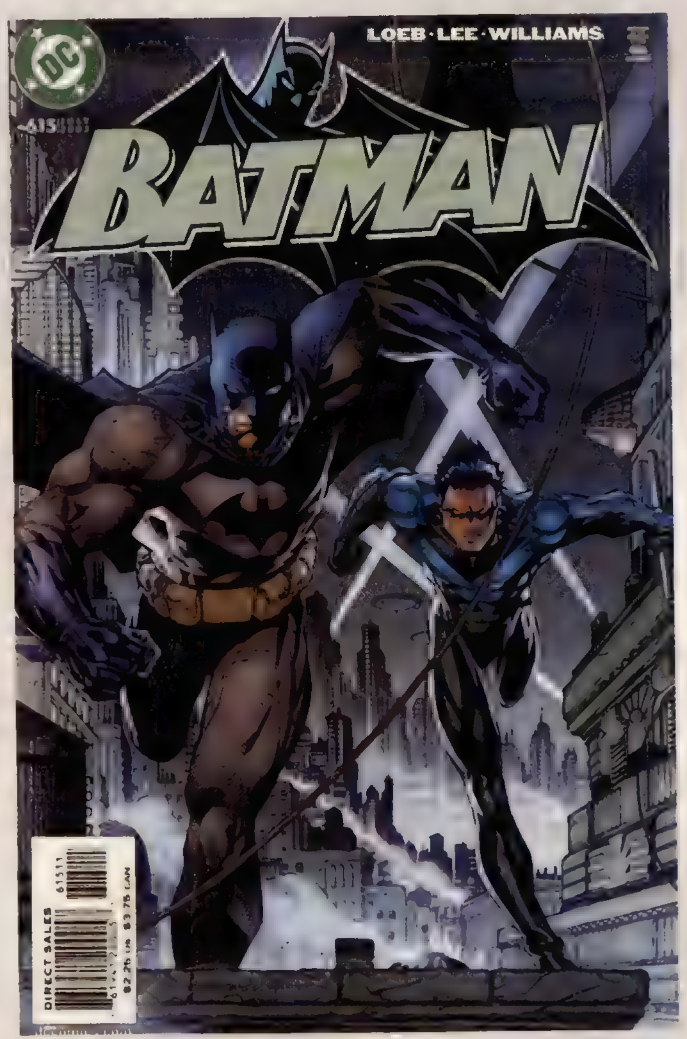
Williams accepts award with a trace of humility ...

"It's always an honor to be recognized for one's work," Favorite Inker Scott Williams told *CBG*. "A lot of long days (and an equal number of long nights) were required to do the work for this labor of love called 'Hush.' I can't remember the last time I was so exhausted and yet so exhilarated by a job, but it's not every day you get to be a part of such a dream team as the one that put these 12 issues together, and I was determined not to be the weak link in the creative chain."

Like most of the top names in any endeavor, Williams was quick to point out that any work is a team effort. "My colleagues were (and still are) the best, and, without them, there would probably be a different Favorite Inker talking to you right now." Of course, when you think "Scott Williams" and "team" in the same sentence, you also think "Jim Lee," with whom Williams is now working on *Superman*. "I've moved on to the other big DC icon for now, *Superman*, and I love every minute of it — but, if the Bat-signal ever lights the sky for 'Hush Round Two,' I can't imagine not being there.

"In the meantime, thanks to all who took the time to vote me their favorite. I am humbled and look forward to being as worthy of your favor in the future as I have in the past." Williams got a big boost from "Hush," as he jumped all the way from ninth place last year to first this year, deposing Jimmy Palmiotti (*21 Down*), who fell to 12th place. Scott Hanna (*Amazing Spider-Man*) inched up from third to second, deposing Spidey cohort Art Thibert (*Ultimate Spider-Man*), who fell to sixth. Michael Bair (*Hawkman, JSA*) climbed from seventh to third, Terry Austin (*Terry Austin Sketchbook 2003*) from fifth to fourth, and Colleen Doran (*A Distant Soil, Orbiter*) jumped from 21st place to fifth.

Scott Williams - 7.23%
Scott Hanna - 3.92%
Michael Bair - 3.64%
Terry Austin - 3.61%
Colleen Doran - 3.31%
Karl Kesel - 3.04%
Art Thibert - 3.02%
Steve Leialoha - 3.01%
George Pérez - 2.74%
Jay Leistan - 2.70%
Jimmy Palmiotti - 2.13%
Drew Geraci - 2.11%
Mark Farmer - 2.09%
Mick Gray - 2.07%
Dave Meikis - 1.81%
John Dell - 1.80%
Paul Neary - 1.78%
Gerhard - 1.51%
Adam Dekraker - 1.49%
Ande Parks - 1.47%
Alex Lei - 1.46%
Matt Ryan - 1.44%
Tom Palmer - 1.41%
Others - 40.96%



FAVORITE COMIC BOOK: JSA

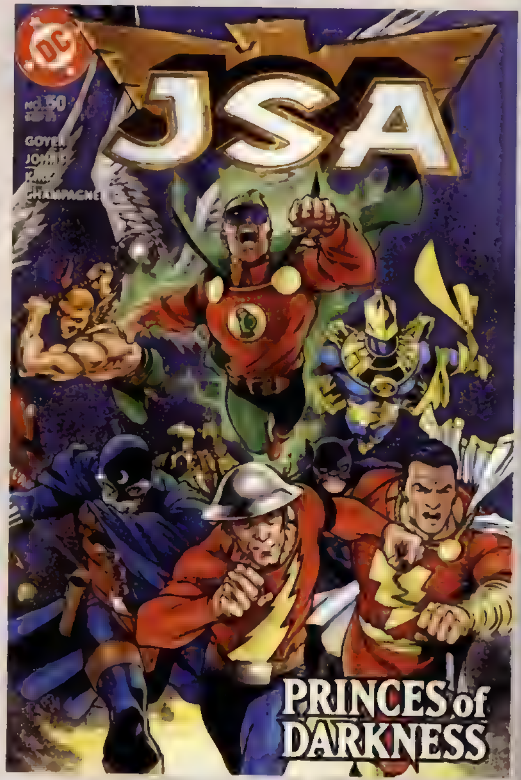
Teamwork, teamwork, teamwork! Except you, Dr. Fate. Do whatever it is you do ...

"There will be some major changes and major developments, but it's all organic, flowing from the stories and characters we've been developing over time," replied Peter Tomasi, senior editor of the DC universe, when asked where he planned to take *JSA*, which won the Favorite Comic Book category for the third year in a row. "This title has been building and building over the past few years, and I truly believe that people who enjoy super-hero team books but aren't buying this title are missing something special." So do many fans, as *JSA*'s continual wins seem to show.

And it is easy enough to get started with *JSA*, for those who have not tried it. "There have been many great jumping-on points, if you haven't been with us from the get-go, and there are always the trade paperbacks to get you up to speed and revel in the rich tapestry that is the JSA," Tomasi continued. That's an understatement. From its Golden Age incarnation to today's and those of tomorrows that never will be, the JSA has reveled in that "rich tapestry" of the DC universe.

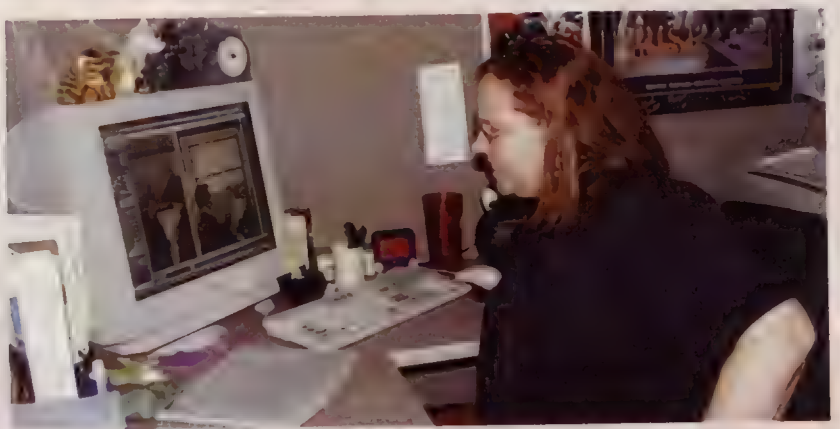
But what is it that *JSA* gives the reader that other titles don't have? "Aside from the legacy factor that we've talked about over the last few years, regarding the bloodlines between old and new team members, I believe this book has held its own in a very competitive market for one reason: It's involving on an emotional level," Tomasi told *CBG*. "It's got heart and character growth. Sure, everybody has their favorite member and favorite story arc, but, in the end, as corny as it sounds, the book's got soul, and that's where its appeal lies."

JSA (DC) again holds first place this year, against two strong newcomers. *Negation* (CrossGen) in its first appearance in the CBG Fan Awards, took second place, displacing *Amazing Spider-Man* (Marvel), which dropped out of the top five. Third was held this year by *Fables* (DC), which jumped up from seventh last year, taking the place of *The Ultimates* (Marvel), which fell to 19th (due, no doubt, in part to being unavailable most of the year). *Fantastic Four* (Marvel) inched up a notch from fifth to fourth, exchanging places with *Ultimate Spider-Man* (Marvel), now in fifth.



JSA - 7.82%
Negation - 6.11%
Fables - 5.13%
Fantastic Four - 4.67%
Ultimate Spider Man - 4.65%
Batman - 4.16%
A Distant Soil - 2.93%
Daredevil - 2.20%
Powers - 2.20%
Amazing Spider-Man - 1.96%
Y: The Last Man - 1.96%
Incredible Hulk - 1.75%
Gotham Central - 1.73%
Sojourn - 1.71%
Promethea - 1.68%
Cerebus - 1.51%
Uncle Scrooge - 1.49%
Supreme Power - 1.47%
Ultimates - 1.45%
Teen Titans - 1.42%
Others - 42.05%

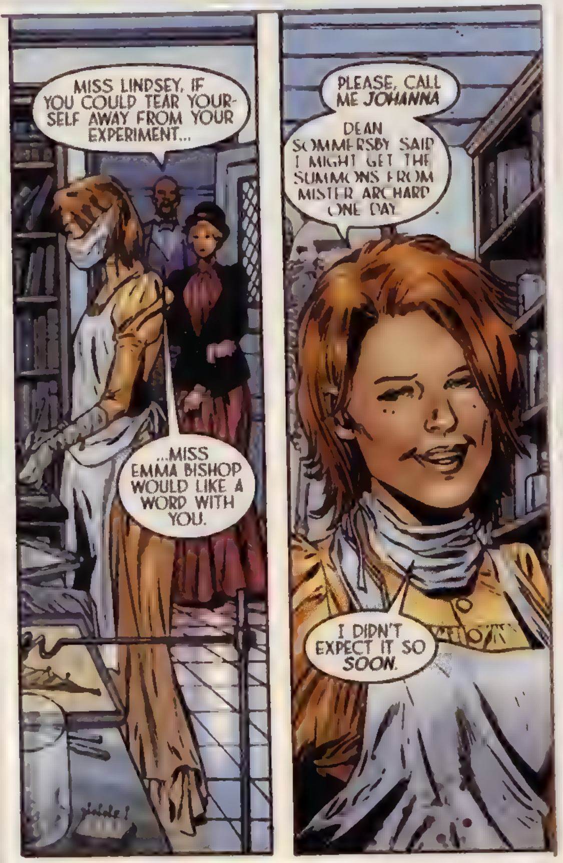
FAVORITE COLORIST: LAURA DEPUY MARTIN



Laughing her way to the top

"I don't think I'm doing anything that's so different from other colorists' work," Laura Depuy Martin told *CBG*, upon being told of her fourth straight win as Favorite Colorist, "so I honestly don't know what makes me popular. I have had the good fortune to pair up with artists whose work I dig. It doesn't hurt that a lot of people dig those same artists. There is energy to our collaborations, and I think the readers can pick up on that.

"I'm actually kind of surprised at winning the award again," she continued. "There are so many unbelievably talented and popular colorists out there, and every one of 'em deserves the #1 spot. Maybe it's my infectious laughter ..." Or maybe it could be that, as the colorist for many of CrossGen's titles last year and some of the top titles in the industry this year, including *Astonishing X-Men, Planetary, Marvel Knights Spider-Man*, and *Ultimate Fantastic Four*, she gets a lot of exposure to fanatical fans. But, then, she wouldn't be coloring some of the top titles in the industry, if she weren't already excellent at what she does. What is her secret to making the best of her own talents to put together a comic book? She said it was teamwork.


MISS LINDSEY, IF YOU COULD TEAR YOURSELF AWAY FROM YOUR EXPERIMENT...
...MISS EMMA BISHOP WOULD LIKE A WORD WITH YOU.
PLEASE, CALL ME *JOHANNA*
DEAN SOMMERSBY SAID I MIGHT GET THE SUMMONS FROM MISTER ARCHARD ONE DAY.
I DIDN'T EXPECT IT SO *SOON*.

"The best thing you can do for yourself is have a good working rapport with your teammates," Martin told *CBG*, when asked what a prospective colorist can best do to get work in the industry. "You, the colorist, are the missing link between the story and the art, and your color choices can have a huge impact on mood and storytelling. So it's important to really grasp what you're working on, and, to do that, you should have open lines of communication with your writer and penciller. And always be fair and accommodating with your editor (if you have one), for he/she is your liaison to the company, your paycheck, and your future projects."

Fans must hope to see Martin on plenty of future projects, as they continue to support her strongly in the polls. Dave Stewart, known for his work on many Dark Horse titles, moved up to the second spot this year from seventh last year. Justin Ponsor (*Sojourn*) held tight to his place in third, and Laura Allred fell from fifth to 11th. Tom Smith (*Avengers*) and John Kalisz (*Spider-Man Unlimited, Justice League Adventures*) took their places in the line-up, bumping up from ninth and sixth, respectively.

Laura DePuy Martin	15.59%
Dave Stewart	7.12%
Justin Ponsor	5.08%
Tom Smith	5.08%
John Kalisz	4.07%
Alex Sinclair	2.71%
Susan Daigle-Leach	2.40%
Jeremy Cox	2.37%
Paul Mounts	2.34%
Udon Studios	2.03%
Laura Allred	1.69%
Chris Sotomayor	1.45%
Colleen Doran	1.42%
Lee Loughridge	1.41%
Daniel Vozzo	1.39%
Gregory Wright	1.38%
Guy Major	1.36%
Liquid	1.34%
Hi Fi Color Design	1.33%
Richard Isanove	1.31%
James Sinclair	1.30%
Laura Villari	1.29%
Rob Schwager	1.25%
Others	31.19%

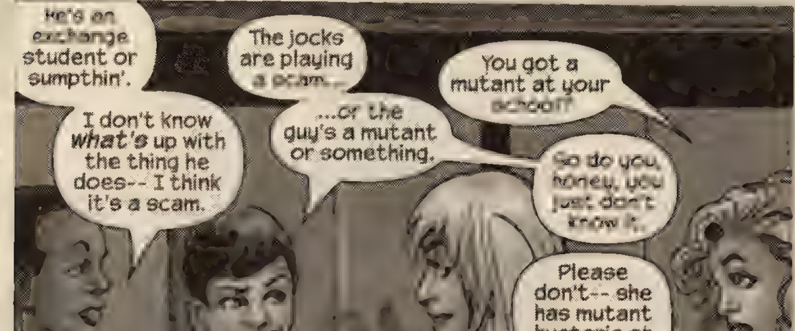
FAVORITE WRITER: BRIAN MICHAEL BENDIS

Three-peats with *CBG*, signs with Bulls, solves Unified Field Theory

"It's pretty shocking," Brian Michael Bendis told *CBG*, upon being told of his third straight win as Favorite Writer. "I have been reading *CBG* since I was about 10 years old, so to even see my name in it is shocking, let alone in this context. My overflowing thanks to all of *CBG*'s readers for digging the books enough to throw my name out there like this. The honor to write comics for you is truly enough reward." Of course, even a guy as groovy as Bendis needs more than fan kudos to keep him going, day after day, writing top-notch comic-book stories for everything from *Powers* to *Ultimate Spider-Man* — and most of the stuff in between.

Asked for the secret of his success, Bendis told *CBG*, "I try to write things I would want to buy. It never gets any more complicated than that. I am pretty honest with myself. I take a hard look at it and say, 'If my name weren't on this, would I buy it?' And, if the answer is yes, then I think on some level I know someone else might want to buy it, too." But Bendis indicated his recognition that comic books are very much a team effort. "I pride myself on working with the very best artists, colorist, letterers, and editors in the business and trusting them to express themselves." With a writer like Bendis, that expression is given a solid framework upon which to hang art and story. It shows in the sales of the titles he works on, as well as in the more intangible rewards fans provide, from *CBG* awards to the nigh-cultic status that surrounds Bendis and his works.

Bendis now stands among the ranks of the few who have attained three wins as Favorite Writer in the *CBG* Fan awards. Alan Moore (85-87), Chris Claremont (88-91), and Neil Gaiman (91-93) are the only others to receive the award three years running and are tied with Bendis for most Favorite Writer awards ever. While Geoff Johns (*The Flash, Hawkman, JSA*) maintained second place, Bendis' surge forward swamped his numbers, dropping from 12% last year down to 7.5% this year. Alan Moore dropped from third to sixth, while Peter David dropped from fourth to eighth, and J. Michael Straczynski fell five slots from fifth to tenth. The new top five were rounded out by Tony Bedard (jumping 17 slots due to his work on *Negation, Negation War, Route 666,* and *Kiss Kiss Bang Bang*), Mark Waid (*Fantastic Four, Superman: Birthright*), and Kurt Busiek (*Astro City, JLA/Avengers*).


He's an exchange student or sumpthin'.
The jocks are playing a scam...
You got a mutant at your school?
I don't know *what's* up with the thing he does-- I think it's a scam.
...or the guy's a mutant or something.
So do you, honey, you just don't know it.
Please don't-- she has mutant hysteria or something.
She'll, like, flip out!

Brian Michael Bendis - 17.68%
Geoff Johns - 7.56%
Tony Bedard - 6.34%
Mark Waid - 5.61%
Kurt Busiek - 5.12%
Alan Moore - 4.63%
Neil Gaiman - 4.38%
Peter David - 4.15%
Jeph Loeb - 3.66%
J. Michael Straczynski - 3.17%
Warren Ellis - 2.93%
Chuck Dixon - 2.20%
Bill Willingham - 1.95%
Brian K Vaughan - 1.93%
Greg Rucka - 1.71%
Don Rosa - 1.24%
Judd Winick - 1.22%
Others - 24.57%

FAVORITE EDITOR: AXEL ALONSO [MARVEL]

Beware the master of Marvel Wushu Voodoo!

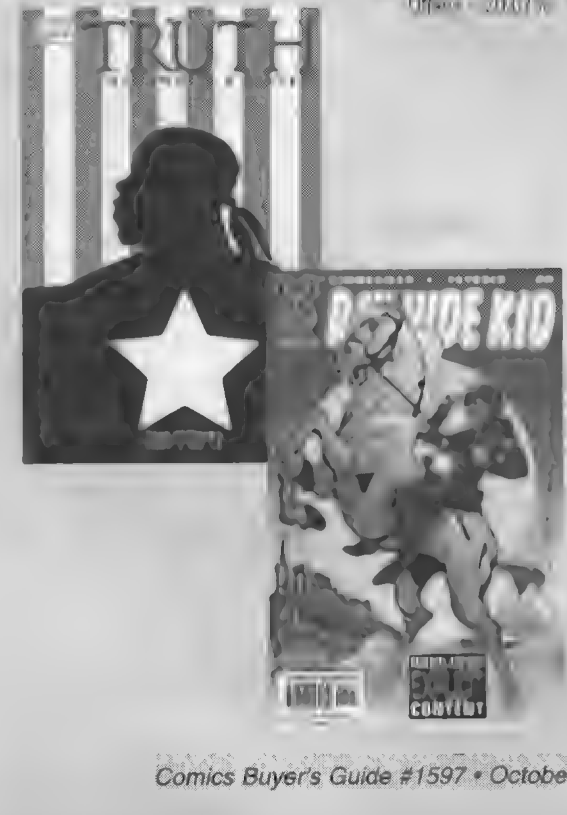
"What could I have done better?" Axel Alonso asked *CBG*, when told he had earned the title of *CBG* Fan Awards Favorite Editor for a second year in a row. "Everything," he continued, answering his own question. He might want to include breaking the news to his boss, Joe Quesada, whom he beat out last year for his first win and again this year. While some might consider beating one's boss as a top achievement, not so Alonso — great comic books still come first. "I can't pick a 'biggest and best' project, since each project has a different creative goal. Got to say, though, I was very proud of *Truth* and *Rawhide Kid* and the reaction and debate they provoked. And, since I technically began work on the MAX *Punisher* relaunch in 2003, I might as well try to squeeze that one in, too — No? Doesn't count? Worth a try."

"Try" is not a word one commonly hears associated with Alonso. Being the editor for some of the most classic and honored characters in comic-book history (under titles such as *Amazing Spider-Man*, *Marvel Knights Spider-Man*, *Captain America*, *Incredible Hulk* — and the list goes on and on) is not something one "tries." Keeping things straight on such important and popular titles requires putting together a crack creative team and keeping them on schedule to get the job done. Alonso's secret? "Practice voodoo and master kung fu grip." There you have it, True Believers: the secret to Marvel's success.

But even the fans' favorite editor and master of voodoo and kung fu said he has unfulfilled dreams. "Iron Man and Wonder Woman are two characters whom I've always wanted to edit," Alonso told *CBG*, "but the one I've always coveted is already in the works for 2005: Black Panther. Do not get me started on how much I love him." As long as Alonso doesn't change Black Panther's origin to bring a Shaolin monk from a voodoo shanty in Jamaica, things should go well …

Still, Alonso has to watch out for his competition, including his own boss, Marvel Editor in Chief Joe "No resurrections unless it's really, really cool" Quesada, who held tight to third place this year. Second place was also filled again by Tom "Axel gets *Iron Man* when he pries it from my cold, dead hands" Brevoort. DC Comics' Bob Schreck (*Batman*) and Peter Tomasi (*JSA*) switched the fourth and fifth spots with each other this year, meaning the entire Favorite Editor division was held by last year's winners.

Axel Alonso - 13.71%
Tom Brevoort - 10.70%
Joe Quesada - 8.03%
Peter Tomasi - 7.58%
Bob Schreck - 5.02%
Ralph Macchio - 4.68%
Eddie Berganza - 3.68%
Joan Hilty - 3.05%
Shelly Bond - 2.84%
Mike Carlin - 2.68%
Karen Berger - 2.68%
Mike Marts - 2.34%
Diana Schutz - 2.06%
Jann Jones - 2.03%
Scott Allie - 2.01%
Scott Dunbier - 1.67%
Joey Cavalieri - 1.34%
Matt Idelson - 1.18%
James Lucas Jones - 1.06%
Will Dennis - 1.01%
Others - 20.67%



FAVORITE LETTERER: RICHARD STARKINGS & COMICRAFT

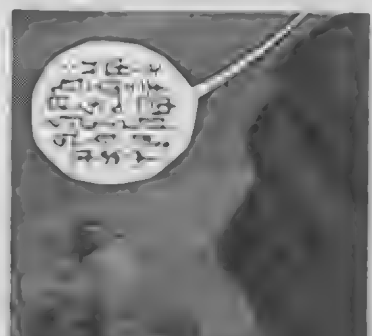
Return of the Master of the Craft — Comicraft, that is

When notified of his win, Richard Starkings displayed pride in his accomplishment. "At a time when the art of comic-book lettering has become very much a casualty of commercial and financial concerns, it's always nice to be thought of as one of the best, and I'd very much like to thank CBG readers for their votes."

However, at the same time, he also projected concern for a fellow member of the lettering community, the late Bill Oakley, who died Feb. 16 at the age of 39. Starkings wanted to dedicate his space in this section to reminisce about a fellow letterer and lover of comic books: "I'd like to take a moment to remember Bill Oakley, whom we lost this last February. Bill wasn't just a good letterer — he was an all-around nice guy who was always as eager to learn as he was to teach. His distinctive lettering style on *League of Extraordinary Gentlemen*, *Lobo*, and dozens of Marvel and DC books was an inspiration to all hand-letterers who sweated through many late nights, hoping their work would look even half as professional and consistent as Bill's. I gave up on hand-lettering because it was just too hard to meet the demands of editors and publishers and still turn in work of which I could be proud. But Oakley, ever the consummate and conscientious craftsman, was still lettering on the board with pen and ink to the very end. I think Todd, Chris, [illegible], Dave, and all the other talented letterers on this list would agree that Bill Oakley deserves a category all to himself."

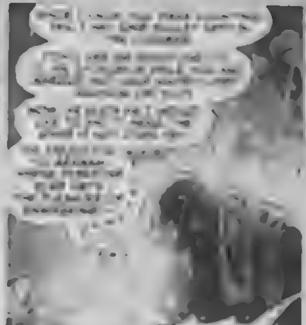
Comicraft	19.08%
Todd Klein	11.38%
Dave Sim	9.70%
Dave Lanphear	8.10%
Chris Eliopoulos	6.02%
John Workman	4.01%
Bill Oakley	3.60%
Tom Orzechowski	2.65%
John Costanza	2.04%
Clem Robins	2.02%
[illegible]	2.02%
Stan Sakai	2.02%
Troy Peteri	2.01%
Colleen Doran	1.97%
Ken Lopez	1.65%
Bob Lappan	1.34%
Gary Fields	1.32%
Ken Bruzenak	1.31%
Others	15.7[illegible]%

Bill Oakley (*League of Extraordinary Gentlemen*), even through all the difficulties of the last years of his life, still managed time and again to earn the accolades of his fans: this year, he finished seventh. Starkings and Comicraft, who last year shared the honor of Favorite Letterer with Todd Klein (*Astro City: Local Heroes*), knocked Klein to the #2 position this year. Dave Sim (*Cerebus*) rocketed from #14 to #3. Dave Lanphear moved up from #5 to #4, and Chris Eliopoulos (*Desperate Times*) fell from third to fifth.



The late Bill Oakley's work included lettering for League of Extraordinary Gentlemen.

Comicraft's work can be found in dozens of titles, including DC's Batman.



FAVORITE GRAPHIC NOVEL OR ALBUM: SANDMAN ENDLESS NIGHTS

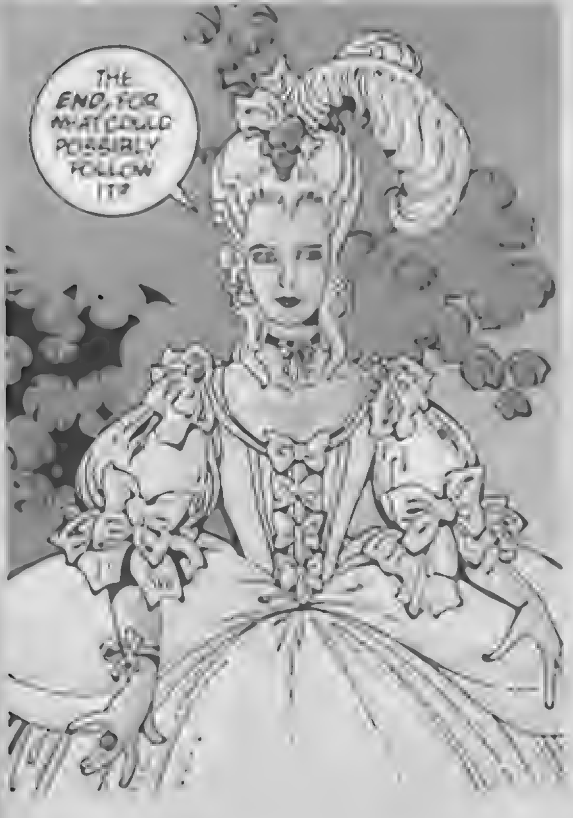
A delectable diary of deeds most dire

Even the darkest of hearts, dimmed by ages of sorrow and ennui, must consider the congealing of foreign emotions, which might, in their most elemental, basal form, be termed a smattering of joy, when considering the receipt of Favorite Graphic Novel or Album. Stirring from somnolence, from uttermost melancholy, and the deepest of dismal depths, as only The Endless might know in the pit of their ageless souls, the veil of mundanity parts, and an answer to a query most imperative is given.

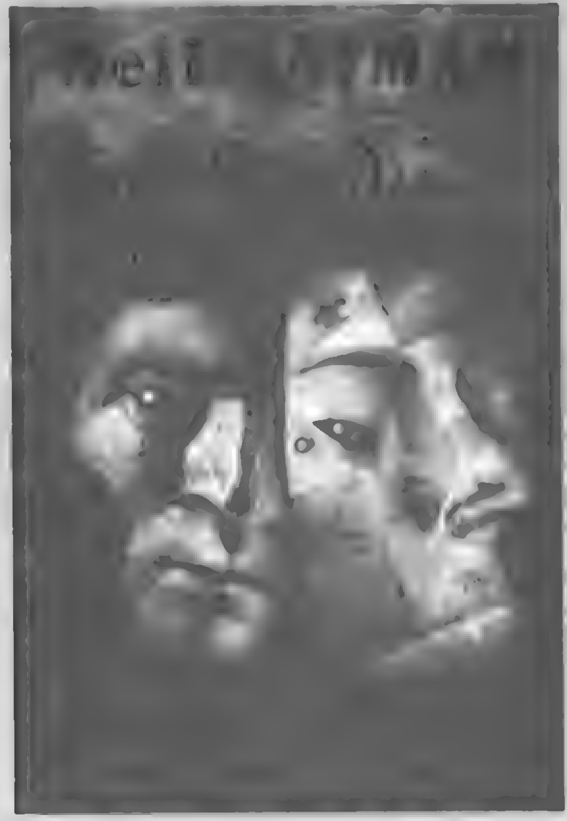
Yes, there might be a *Sandman: Endless Nights II*. Or something like it.

"Neil Gaiman has always been 100% committed to the Sandman mythos," Vertigo Group Editor Shelly Bond told *CBG*. "He has every intention of doing another Endless-related project when he can make time in his busy schedule. Only Neil and [Editor] Karen [Berger] know what that mysterious project will be but it's sure to be something fantastic — and worth the wait."

Time. That is one thing the Endless have plenty of, if nothing else. But what of mortals, who are not made of the stuff whence came The Endless? Must they abide, as their mortal flesh withers, and their mortal sight dims, and their bones crack and powder, twist their muscles? Nay, for Death, sweet Death, may embrace them first, and then shall they know The Endless in ways they did not comprehend — or desire.


THE END, FOR WHAT COULD POSSIBLY FOLLOW IT?

Craig Thompson's multiple award-winning and semi-autobiographical *Blankets* took second place this year, edging out the oversized *JLA: Liberty & Justice*, which took third place in comparison to its companion Treasury Editions from past years, which often took the top spot. Colleen Doran and Warren Ellis' *Orbiter* came in fourth, while *Sgt. Rock: Between Hell and a Hard Place* by Brian Azzarello and Joe Kubert rounded out the Top 5. With no oversized treasuries from Paul Dini and Alex Ross nor another Sandman graphic novel on the schedule this year, the field is wide open for next year's candidates.



Sandman: Endless Nights	20.69%
Blankets	11.33%
JLA: Liberty & Justice	10.84%
Orbiter	10.84%
Sgt Rock: between Hell & A Hard Place	7.88%
Fables: The Last Castle	2.96%
Yossel, April 1943	2.46%
Fagin the Jew	1.97%
Batman: Detective #27	1.51%
Persepolis	1.48%
Planetary/Batman: Night on Earth	1.46%
On The Road to Perdition: Oasis	1.09%
Autobiographix	1.05%
Death: At Deaths Door	1.06%
Subatomic	1.04%
[illegible]	[illegible]
Others	21.62%

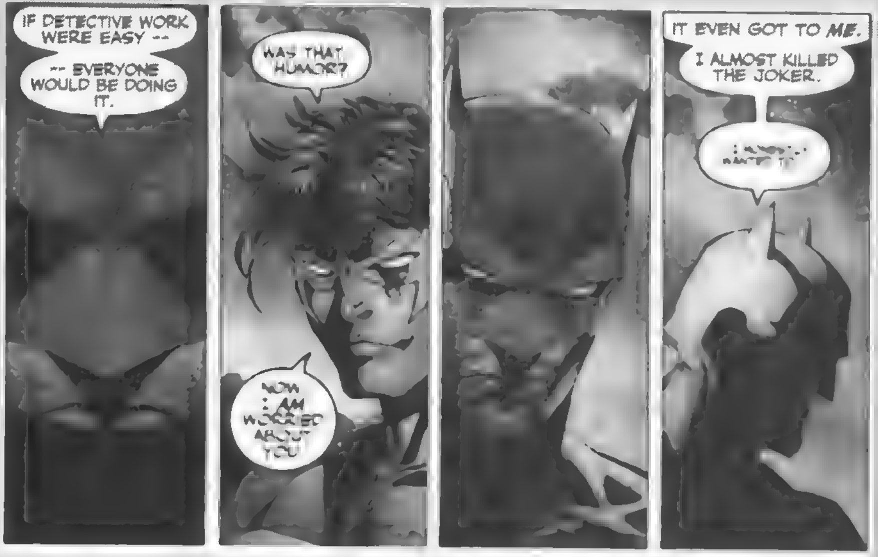
FAVORITE COMICS STORY: "HUSH"

Be vewy, vewy quiet ...

Asked where the idea for "Hush" came from, DC writer Jeph Loeb told *CBG*: "It really happened to me and a high-school friend ... *kidding!* It came from a variety of places; I'm not really sure how these things happen, it's part of the magic. And, if you explain a magic trick, then all you're left with is a rabbit and a hat with a false bottom." So, really, what Loeb hinted at is a case of misdirection — the experience of which readers of the "Hush" storyline are now all too familiar. When even Batman hasn't a clue what's going on and whodunit, either the story is good or the writers missed something. And the writer didn't miss anything on "Hush" -- nor did its artists.

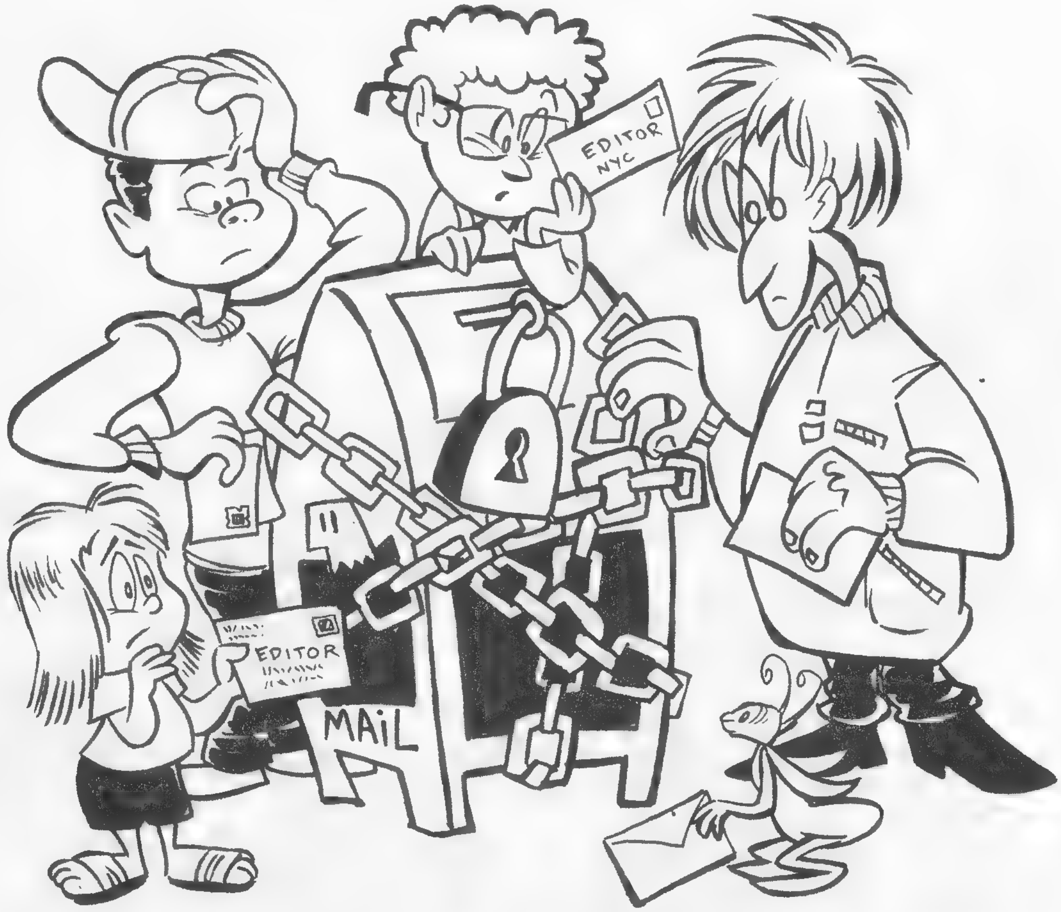
Pressed further for details, Loeb spilled the truth: "I wanted to tell a story where (a) Batman faced off against a new villain who could become part of his Rogues' Gallery and, (b) I'd have a big enough canvas for Jim Lee to draw nearly every cool character in the Bat-verse. The challenge was telling a story that folks who'd never read Batman, folks who'd just come back to The Bat because of the team, *and* long-time readers could all enjoy. People seemed to like it, and I'm incredibly grateful to the readers, fans, and retailers. Thanks, *CBG*!"

With the story arc beginning in *Batman* #608 (Dec 02), only the portions of "Hush" serialized in *Batman* #609-619 were eligible for this year's Fan Awards, a point to keep in mind with second-place finisher *JLA/Avengers*. While the two Marvel-produced issues were both eligible in 2003, only one of DC's two issues (*Avengers/JLA* #2) qualified, leaving the postponed *Avengers/JLA* #4 in the running for next year. Mark Waid's "Unthinkable" story arc in *Fantastic Four*, which culminated with the series' third volume reverting to its overall numbering and returning to Vol. 1 with #500, pulled in third, while Brian Michael Bendis' "Purple" story arc from *Alias* #24-27 placed fourth. Another Marvel title, *New X-Men*, rounded out the Top 5 with a portion of its "Planet X" story arc, which appeared in #146-148.


IF DETECTIVE WORK WERE EASY --
-- EVERYONE WOULD BE DOING IT.
WAS THAT HUMOR?
NOW I AM WORRIED ABOUT YOU.
IT EVEN GOT TO *ME*.
I ALMOST KILLED THE JOKER.

"Hush" *Batman* #609-61 - 14.53%
JLA/Avengers #1 and 3; *Avengers/JLA* #2 - 6.42%
"Unthinkable" *Fantastic Four* #67-70 and #500 - 3.07%
"Purple" *Alias* #24-27 - 2.79%
"Planet X" *New X-Men* #146-148 - 2.23%
Marvel 1602 #1-3 - 1.99%
"Storybook Love" *Fables* #14-17 - 1.96%
"Blitz" *Flash* #197-200 - 1.94%
Untitled — *Negation* #21 - 1.93%
A Distant Soil #36 - 1.68%
Untitled — *Negation* #18 - 1.65%
"Many Happy Returns" *Supergirl* #76-80 - 1.40%
"Princes of Darkness" *JSA* #46-51 - 1.38%
League of Extraordinary Gentlemen Vol. 2 #4-6 - 1.19%
"Newcomers" *Astro City: Local Heroes* #1 - 1.17%
"Hardcore" *Daredevil* #46-50 - 1.15%
Superman: Red Son #1-3 - 1.13%
"The Three Caballeros Ride Again" *Walt Disney's Comics & Stories* #635-637 - 1.12%
"One Small Step" *Y: The Last Man* #10-15 - 1.11%
Orbiter - 1.09%
Others - 49.16%

Dear Publishers...



...bring back your LETTER PAGES!

With many comments now appearing online, title-specific letter columns have made a quiet exit from many comics.

But did publishers chop more from the comics-reading experience than they intended?

by **JOHN JACKSON MILLER**

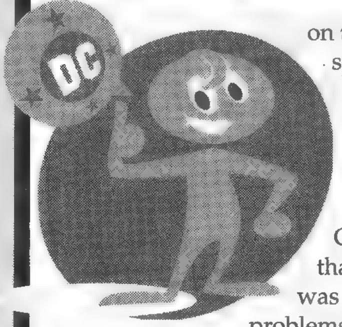
DC MASCOT, LETTERS PAGES RETURN

CBG Express, June 23, 2004:

DC Comics' mascot Johnny DC, redesigned by Rian Hughes, makes his first comic-book appearance in years on the cover of the Free Comic Book Day (July 3) edition of *Teen Titans Go!* #1. The character will appear on DC's all-ages titles beginning in September.

DC Vice President — Editorial Dan DiDio said, "We're working hard to make comics that are fun for new and younger readers. We are introducing the new Johnny DC as the mascot of the kids' line to host the newly reinstated letters pages that encourage kids to write in and interact with our characters." DC Editorial Art Director Mark Chiarello said, "I'm a huge fan of Rian's work, and he's really outdone himself with this design. The new Johnny DC has a bright, distinctive look that will really stand out in the stores." Following the Free Comic Book Day issue, Johnny DC will appear in these September in-store titles:

Batman Strikes #1
Cartoon Cartoons Block Party #1
Justice League Unlimited #1
Looney Tunes #118
Powerpuff Girls #54
Scooby-Doo #88
Teen Titans Go! #11



With the above announcement from DC — and the recent addition of a letters page to *Ultimate X-Men* — two publishers planted a breakwater in a wave most of us had never noticed coming in. Letters pages began dropping out of several publishers' comics a little at a time in the late 1990s, omitted this month or that for the spare house ad or extra story page.

That, we didn't notice and didn't mind. Letters pages always went delinquent now and again from titles — but they always came back. They had to. Where else could publishers bury the Statement of Ownership?

At some point in the last few years, though, Marvel and DC — two publishers who've printed more letters than Vanna's turned — quietly dropped them altogether. And, while some readers bemoaned their absence, the comics lettercol had troubles that were plain to see. On the reader's side, they made the lag-time in the publishing cycle apparent to all. On the editorial side, they took precious time to work up: time better spent elsewhere. And they simply took space a paid ad or, better, the comics story could fill.

And it's not as though the publishers stopped listening. Online forums exist, and, in July, DC launched a line-wide letters column on *www.dccomics.com*, responding in a single document to questions about an array of titles. That first column found Coordinating Editor Ivan Cohen explaining that speed of response was one of the biggest problems with the print columns. "For instance, most of the letters in this column were written in late June," he wrote. "In our old system, they wouldn't have appeared in comics any sooner than September at the earliest. We think that's too long a time to wait. Hopefully you'll keep on coming here to get prompt answers to questions and comments prompted by your favorite books."

Perfectly understandable — and I certainly applaud the launch. It's good reading.

But ... thinking about it, I found that I appreciated the idea of the return of the letters columns to actual pages of the kids' comics *more*. Which set me to wondering: Why? And am I the only one?

Thinking about it, I found that I appreciated the idea of the return of the letters columns to actual pages of the kids' comics *more*.

Confessions of a lurker

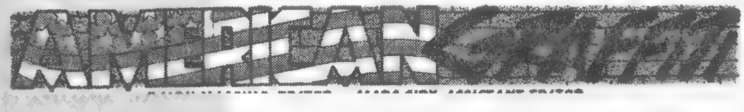
Maybe you're like me. I've read thousands of letters columns in comics, but I never contributed much to them. I was pretty much then as I tend to be now with talk-radio shows and online forums: an audience member.

(I hate the term "lurker." It's so accusatorial, as if you're a peeping Tom. I fail to see how not contributing to a debate over which publisher's con party served better dip makes you a criminal.)

I sent my first letter to a comic book just to see if I could get it published. A wry kid, I targeted one of Marvel's poorest sellers, *Team America* — calculating that any comic book based on a toy line reusing the molds for the Evel Knievel stunt-cycles would be starved for feedback. I haven't the slightest idea what I said or even whether it ran, since I dumped the title soon afterward — but I clearly remember dropping the letter in the mailbox on my way to the Knoxville World's Fair (you know, the place where The Wigsphere fell on Bart Simpson's car).

There ended my communicative burst for the 1980s, though I was sorely tempted to pen and paper when Chris Claremont inexplicably brought Team America into the *New Mutants*. I held off — then, as now, not knowing *what* to say about that.

I did wade out from the literal littoral one other time, with better motives. I wrote Mark



In the 1980s, Captain America's letter column title changed from "Let's Rap with Cap" to "American Graffiti."

Gruenwald's *Captain America* in 1990, happy that his Cap seemed fresh and centered, the what's-happened-to-America disenchantment of the Steve Englehart era finally put to rest. That one they ran, perhaps teaching the importance of actually having something to say.

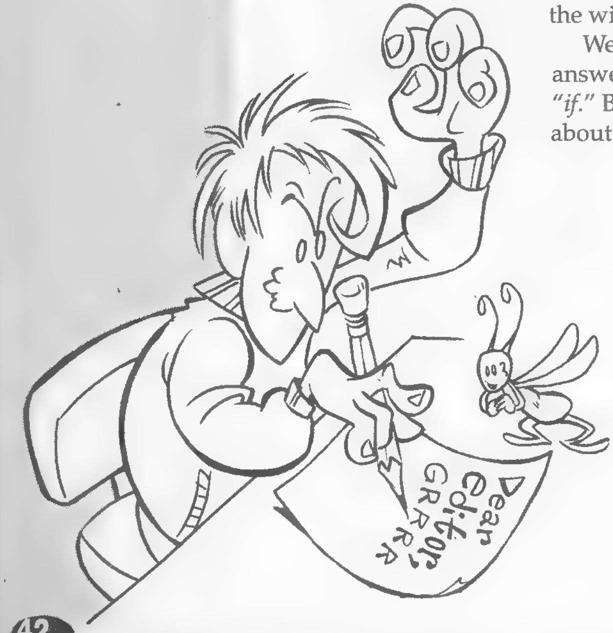
That *could* have been the beginning of a career of comics correspondence. But, really, there wasn't any need. I was content to read the letters columns, safe in the knowledge that whatever comment I might have, letterhack T.M. Maple would make in a month or so, anyway.

But I certainly feel that, even as a one-way street, the letters column added to my enjoyment of comics. I even read 'em in all the back issues I bought, just to see what other people had thought way back when. Having one more text page there that I actually *read* was three or four more minutes of entertainment added to the package.

And there, friends and Romans, is where the letters column pays its way. Last issue in this space, I exhaustively (or maybe just exhaustingly) presented evidence of the compression of the comics experience. Whether for reasons of fashion or function, many modern comics simply don't take as long to read as they used to.

So here's one page every issue with more words than half the comic book. *If* the duration of the reading experience matters — and *if* people actually read letters columns — did we just put a bazooka to our tootsies by pitching these pages from the window?

We can't easily answer the first "*if*." But what about the second?



Finding feedback about feedback

With some comics buyers, nothing was lost when letters pages started to go by the wayside; they never read them, anyway. So how prevalent was that view? How often were they read? Did they really add anything to the "comics experience" for most people?

Unfortunately, we don't really know for sure — and maybe we've never known. Apart from tracking participation in terms of the number of letters coming in, few comics publishers gather much hard data that looks at specific features within the comic book itself. (Or, if they do, they're awfully quiet about it.) In this, it's one more place where comics and magazine publishing exist in different worlds.

Many magazines, ***CBG*** among them, *routinely* run scientific surveys on what gets read each issue, asking whether readers always, sometimes, or never read a given feature. We then use that info to shape future issues. That's not a routine practice for many in the comic-book field, as far as I know, and maybe that shouldn't surprise us. Some of the answers are obvious: The main story always gets read, we would hope. Some of the answers are of a sort publishers might not want to spend research money to learn, such as how many people ignore the ads.

The less important features, such as letters pages, story pages, and "house" pages (of the *DC Currents* and *Bullpen Bulletins* variety), in contrast, aren't important enough by themselves to be worth surveying for — and, as such, their importance to readers is less well known.

Of course, we have our hunches …

Trees falling in forests

Of the three kinds of text features, I think most would agree **text stories**, which went out with the last of the Gold Keys and the Harveys, were probably last in the readership parade. Whether inserted for purposes of meeting postal regulations or to juice the educational content of comics (back when either of those things mattered), most readers blew past them.

With few exceptions, seldom were they anyone's best work, and they were frequently repetitive: either the same story being shifted around for different characters or, worse, the same story with the same characters being retold slightly differently, over and over again. (Our "Retroview" format gives short shrift to the Mabu text stories appearing in *Tarzan* in the late 1940s, but reviewer Michael Tierney assures us that, in almost all, Mabu kills some kind of jungle beast.)

A notch above, I think, were the line-wide or **house editorials.** At Marvel, Stan set the standard (try saying that three times, fast) for house advertising with verve, and years of Marvel's *Bullpen Bulletins* and DC's *Direct Currents* were entertaining because of it. This class of content, too, has trailed off in recent years: DC does its *In Demand* house ads, and Marvel only trots out the *Bulletins* when there's something to announce. Their departure wasn't as often noted as that of the lettercol, suggesting they weren't as important to readers. That makes some sense, given that it was, at heart, promotional copy that buyers paid to see over and over again in all the comics of a given month.

Letters pages, on the other hand, were unique to the title, perfectly targeted toward a constituency: Who better to read "Let's Rap with Cap" than the readers of *Captain America?* Certainly, they would have been the most popular all-text feature in the magazine …

… but apparently not popular enough to keep from getting dropped. And, as noted above, they had other problems …

Flight of the commentator

One reason that we see fewer letters pages is simply that fewer readers write in. For one thing, comics titles have fewer readers to begin with than they used to. It's noteworthy that monthly magazines today with long letters columns, like *National Geographic*, have huge circulations in comparison to comics.

That's one of the reasons you saw the same writers' names appearing again and again over the years. Sure, there were the people who were concise and thoughtful who got rushed into print every time. Some of them are pros, today. But there were also the "letterhacks" who somehow made the grade every issue: those guys who you wished would start writing to prisoners, instead. (Actually, some of them *were* prisoners!) The letter as a means of correspondence has been in decline since before the computer age, so columns being closed for lack of participation shouldn't surprise us.

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But it's not as if fans stopped talking about the comics they've just read. They just went online, to discussion groups and personal review pages. Knowing that they could get immediate responses to their unedited views, many of the former letter-writers defected to the Internet …

… where they soon discovered that, as with everything, there were trade-offs. Readers commenting online give up something in terms of reach. Despite their purported clout, many discussion groups have readerships far smaller than those of the comics they discuss. (They have to be sought out — whereas, again, every single reader of a letters page belongs to the "target audience" of readers of that series.)

Further, the boards usually only have a direct impact on the comics they're discussing when anyone involved behind the scenes visits them — which doesn't always happen, especially when the groups aren't policing their loudmouths. (Meanwhile, even if they don't read everything they get, *someone* in the editorial office at least *reads* the letters to the editor that actually go into print. It is to be hoped.)

And then, sadly, a loudmouth or 10 always has to spoil the ambiance. While some moderators are, thankfully, diligent, there's a long and growing list of online venues abandoned because of the signal-to-jerks ratio. (In contrast, the letters-page editors of the past generally delivered a crisper, less annoying product.)

Plugging the "response gap"

That said, while there may yet be consumers interested in reading comments about comics *in the comics*, the Internet is clearly where most of those comments are appearing. How to coax 'em back, if you're a publisher looking to revive a letters page?

Simply, you don't. Publishers low on actual letters can draw comments from their proprietary webforums. Many readers won't have seen them, and it's a simple matter to make publication permission a condition of posting. (That alone may moderate the tone of some of the more insulting posters. Then again, it might not.)

This might require an editor, a staffer, or even a fan deputized by an editor to moderate and cull the proprietary board — but it might easily supply the required monthly text. Some comics publishers are doubtlessly already using this strategy; it's something *CBG* may one day do itself.

What DC has in its new online column is an interesting hybrid: a moderated, edited column, as in the old days, only online instead of in print. It does, as advertised, address the problem of the turnaround time in response.

But I have to wonder: Is that turnaround time, which we put up with for decades, really a problem? If we accept the thesis that the amount of time it takes to read a comic book has shortened over the years — and that this has the capacity to harm entertainment-value-per-dollar — then the vintage of the letters might not matter. *Especially* if the mail chosen is of a more general, less story-event-specific nature.

While I understand the customer-service angle in wanting your correspondents to get an editorial response sooner rather than later, that needn't compromise the construction of a letters column. At *CBG*, we often answer some letters e-mailed to *Oh, So?* immediately, if we think a reader is seeking an answer directly from us. And we usually print the letter anyway, with the response — on the grounds that someone else might have the same question. (When an e-mail conversation ensues, that often scotches the letter going in — since, by that time, we've moved several steps past the original submission. But not always.)

Whatever the means, the goal is what's important: putting something interesting on a page, written by someone who cares about the title. And, as we've known for years, *that* means we don't have to limit ourselves to reading other people's mail …

Just print *something*

Some of the most interesting text pages aren't promotional or responsive in nature at all: They're flights of fancy on behalf of the creative teams.

As much criticism, just and unjust, as Image has had hurled at it over the years, this is one area in which the publisher excels. Maybe because every title is a principality unto itself, there's not much that's edging Image titles toward a unified interior structure. Creators have the opportunity to use some of those loose pages hanging around — and they do. A random handful of its output shows how:

- *Common Grounds* #6 serves up an internal correspondence page between creator and editor, a character bio page, and two pages of letters.
- *Ghost Spy* #2 has six pages, elaborately designed, of behind-the-scenes details and sketches.
- *Invincible* #13 has four pages of letters and two pages of pin-ups.
- *Phantom Jack* #4 has four script pages plus a "newsletter."
- *Rex Mundi* #11 has a three-page fake newspaper from its world plus a stunning double-page color map of an alternate Europe.
- *Walking Dead* #8 has *six* pages of letters.

I haven't read any of these — I just flipped through them this minute — but I can see that even the issues here that are on the south side of what's average for story verbiage today extend their "entertainment-span" through other means. Call it text Viagra, maybe.

This isn't anything new — and it isn't anything that's exclusive to the smaller publisher. (Just look at anything Alan Moore has ever done in the backs of DC comics, from *Watchmen* to *League of Extraordinary Gentlemen.*) And I think many creators, when they have time, enjoy this "DVD extra" approach to comics, getting play out of every word they've written, even when they didn't make the story page.

Already, many creators put their behind-the-scenes stories and continuity trivia notes on their personal websites. (I even indulge in this, in the unlikely event anyone wonders why the second edition of the *Standard Catalog of Comic Books* starts on page 5.) And they're running their own letters columns, too, answering fans online.

So let's talk about serving up a little for the paying customers. If all publishers offered creators a spare text page per issue to fill, compensated or not, what kind of entertainment would readers get?

Yes, it's one more deadline to crash — although just putting the house ad back in that spot shouldn't be much trouble. But, since it's presumably in the creator's interests to enhance enjoyment of the series, taking the challenge might be in their best interests, anyway.

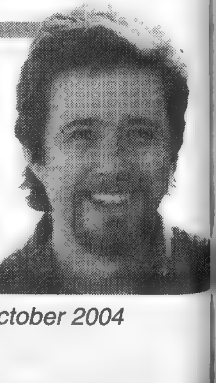
When I was asked to help re-imagine *CBG* as a monthly magazine rather than a weekly newspaper, my guiding precept was: "Size matters." We can't bring you a newspaper a week any more, but we can make sure that what we send you each month takes you a Sherpa and three base camps to get through.

Without drastically changing the size of a comic book, publishers can only apply this strategy on the fringes — using the one or two pages they used to devote to their letters columns and house editorials. But it's something worth considering. For some readers, adding just a minute to their experience with a comic book a month might be all that's necessary to get them back next time. Cramming in one more Cocoa Puffs ad might not really help the bottom line, after all …

Le Journal de la Liberté

INQUISITORS UNCOVER CHILD SMUGGLING RING

Image's Rex Mundi #11 has a three-page fake newspaper as additional material at the end of the issue.



JOHN JACKSON MILLER develops book and magazine projects for Krause Publications as editorial director of its Comics & Games Division. His comics work includes Marvel's *Iron Man* and his own *Faraway Looks*. Write him at **millerj@krause.com**, and visit his website at **www.farawaypress.com**!

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Heritage Comics Auctions is pleased to present our fellow collectors of comics, original comic art, movie posters and vintage toys, with a wonderful opportunity to win free prizes—including a $1,000 buyer's credit for any online Amazing Comics Auction™ or Signature Auction. Simply fill out the survey on next page or complete the same survey on-line at HeritageComics.com for a chance to win the following prizes:

- Grand prize: a $1,000 credit in any Heritage auction, to be spent on the lots of your choice. You could be our latest happy recipient!
- Five second-prize winners can auction up to $5,000 worth of comics or comics art for free (no seller's commission).
- Ten third-prize winners will receive a $100 credit at our next Signature Auction, to be spent on the lots of your choice.
- All respondents receive a coupon to auction one CGC-certified comic valued above $1,000 at one-half our usual seller's commission—a $75+ value!

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By answering all of these questions fully, you will help HCA serve you better and provide more important comics events in future years. And remember, one lucky respondent who fully answers the survey will be chosen to win a free $1,000 buying credit! Your completed survey must be received at Heritage by Oct. 15, 2004 to participate in the drawings.

Thank you, and good luck!

Lon Allen
LonA@HeritageComics.com

Nathan Melby
NathanM@HeritageComics.com

Ed Jaster
EdJ@HeritageComics.com

John Petty
JohnP@HeritageComics.com

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CONFIDENTIAL MAIL-IN OR ON-LINE (HeritageComics.com) SURVEY

YOUR COLLECTION

1) Which of the following best describes your interest in Comics and Comic Art, Movie Posters and Collectibles? [Check one]
a)___ Collector c)___ Part-time dealer
b)___ Investor d)___ Full-time dealer

2) Please briefly note your three most important items/series:
a) ________________
b) ________________
c) ________________

3) What is the focus of your collecting interest? [Check as many as apply]
a)___ Timely/Atlas comics
b)___ DC Golden Age comics
c)___ EC comics, memorabilia
d)___ Misc. Golden Age comics
e)___ Marvel Silver Age comics
f)___ DC Silver Age comics
g)___ Misc. Silver Age comics
h)___ Marvel Bronze Age comics
i)___ DC Bronze Age comics
j)___ Underground comics
k)___ Gaines File copies
l)___ Mile High pedigree comics
m)___ Other pedigree comics (please list) ________________
n)___ CGC-certified comics
o)___ Fanzines
p) ___ Golden Age art
q)___ Silver Age art
r)___ Bronze Age art
s)___ Modern Age art
t)___ Underground art
u)___ Newspaper strip art
v)___ Original Art by Character? Which one(s)? ________________
w)___ Original Art by Artist? Which one(s)? ________________
x)___ Other Original Art (please describe) ________________
y)___ Comics-related memorabilia (please describe) ________________
z)___ Vintage Toys (please describe) ________________
aa)___Non-Sports Cards
bb)___Movie Posters, theme/genre ________________
cc)___Movie memorabilia (please describe) ________________
dd)___Illustration Art (pin-up, glamour, paperback/digest cover art, etc.)
ee)___Prints, Lithographs, etc.
ff)____ Other: ________________

4) Please briefly note your three most desired items ("Grail" pieces):
a) ________________
b) ________________
c) ________________

5) What year did you start collecting? ________________

6) How old were you when you started collecting? ________________

7) When did you acquire the majority of items in your collection? [Please check one selection]
a)___ Before 1975 c)___ Between 1985 and 1995
b)___ Between 1975 and 1985 d)___ Since 1995

[illegible]) Which artists do you collect?
a) ________________
b) ________________
c) ________________

[illegible]) What percentage, (by dollar value), of your comics have been certified by CGC? ________________

10) Through which dealers/auction companies do/did you primarily purchase? [Please rank, with "a" your favorite]
a) ________________
b) ________________
c) ________________

11) What is your current approximate annual collecting budget? [Please check one selection]
a)___ No longer actively buying d)___Btw $5,000 & $25,000
b)___ Less than $1,000 e)___Btw $25,000 & $50,000
c)___ Btw $1,000 & $5,000 f)___Btw $50,000 & $100,000
g)___More than $100,000

12) How do you purchase your comics, movie poster and collectibles today? [Please check as many as apply]
a)___ Local dealers
b)___ National dealers
c)___ eBay
d)___ Other Internet auctions ________________
e)___ Local auctions
f)___ National auctions
g)___ Local conventions
h)___ National conventions
i)___ Ads in Comics Buyers Guide
j)___ Ads in ________________

13) If you have previously consigned comics, comic art, movie posters or collectibles to an auction, which company did you use? Please rate your level of satisfaction.
a) ________________
b) ________________

14) What is the approximate value of your collection now? [Please check one selection]
a)___ Less than $5,000 e)___ Btw $50,000 & $100,000
b)___ Btw $5,000 & $10,000 f)___ Btw $100,000 & $250,000
c)___ Btw $10,000 & $25,000 g)___ Grtr than $250,000
d)___ Btw $25,000 & $50,000

YOUR SELLING PLANS

17) Do you plan to consign to a future HCA auction?
a)___ Yes b)___ No c)___ Maybe

18) If you are thinking of selling, indicate the approximate time frames which interest you [Check as many as apply]
a)___ Through 2004 d)___ Jan. to June 2006
b)___ Jan. to June 2005 e)___ July to Dec. 2006
c)___ July to Dec. 2005 g)___ 2007 or later

CONFIDENTIAL MAIL-IN OR ON-LINE (HeritageComics.com) SURVEY

19) Which of the following events might cause you to consider selling your collection? [Please check as many as apply]
a)___ Increase in the value of your collection
b)___ Utilize capital elsewhere (car, boat, vacation)
c)___ Need for money (children's education, illness)
d)___ An unusually good selling opportunity
e)___ Heritage helping me organize, value & inventory my collection
f)___ Loss of interest in collecting
g)___ Timing of the next major convention
h)___ Major national auction in my area
i)___ Don't plan on ever selling

20) What do you think are HCA's most important advantages over the auction competition? [Select as many apply]
a)___ Recommendations of others
b)___ Heritage's reputation
c)___ Heritage's financial stability
d)___ Pickup of your material at your locale
e)___ Competitive commission rates
f)___ Full-color images on HeritageComics.com website
g)___ Quality of catalog descriptions
h)___ Color photography in printed catalogs
i)___ Scheduling in conjunction with major shows
j)___ Location of the sale
k)___ Pre-sale advertising
l)___ Size & quality of mailing list
m)___ Timeliness of settlement
n)___ Availability of cash advances
o)___ Other ______________________________

21) Are you aware that HCA offers free Market Value Appraisals for Estates? ____Yes ____No

YOUR INTERNET EXPERIENCES

22) Are you aware that you can set your e-mail preferences on our website?

______Yes______No

23) Please answer the following regarding our on-line services:

Aware of	**Feature**	**Used in last 6 mo.**
a)______	On-Line Bidding	______
b)______	My Heritage™	______
c)______	My Bids™ (bid tracking)	______
d)______	My Profile™	______
e)______	My WantList™	______
f)______	Permanent Auction Archives	______
g)______	Retail Inventory Sales	______

24) What is your favorite thing about HeritageComics.com? _____
____
____

25) What is your least favorite thing about HeritageComics.com?
____
____

26) What other collectibles websites do you enjoy? ___________
____
____

27) What is the single most important service an auction company can offer you? ______________________________
____

28) What exact keywords do you use to search the Internet for the items that you collect? ______________________________
____

OTHER COLLECTIONS

29) What do you collect? [Please check as many as apply.]

COINS:
___ US Coins
___ World Coins
___ Ancients
___ Other ______________________________
____

CURRENCY:
___ US Currency
___ World Currency
___ Other ______________________________
____

POPULAR CULTURE:
___ Americana
___ Vintage Comics
___ Comic Art
___ Illustration Art
___ Movie Posters
___ Autographs
___ Celebrity, Entertainment & Music Memorabilia
___ Popular Culture Memorabilia
___ Disneyana
___ Other ______________________________
____

SPORTSCARDS & SPORTS MEMORABILIA:
___ Sportscards
___ Sports Memorabilia
___ Other ______________________________
____

ANTIQUES & DECORATIVE ARTS:
___ Decorative Arts
___ Paintings & Fine Art
___ Photography
___ Jewelry & Watches
___ Antiquities
___ Other ______________________________
____

OTHER
Collectible 1 ______________________________
____
Collectible 2 ______________________________
____

COMPLETE SURVEY ON NEXT PAGE

ACTION REQUESTS

If you are currently thinking of selling your comics, movie posters or collectibles, and would like more information, please check below:

a)___ I'm interested in selling! Please call me today!
b)___ Please send me your electronic newsletter by email to:
____
c)___ Please send me notices of HCA's comics sales on eBay by email to: ________________________________
d)___ Please send me a sample catalog.
e)___ Please send me a copy of Heritage's free videotape, "Your Guide to Selling Coins & Currency at Auction"

Take this survey online at HeritageComics.com or mail completed survey to:

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17th Floor · Dallas TX 75219-3941
(214) 528-3500 · (214) 443-8425 (Fax)
800-872-6467
ATTN: Melody Leggett

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ADDRESS________________________________
CITY________________ST_____ZIP__________
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PHONE: NIGHT________________________________
FAX________________________________
E-MAIL________________________________

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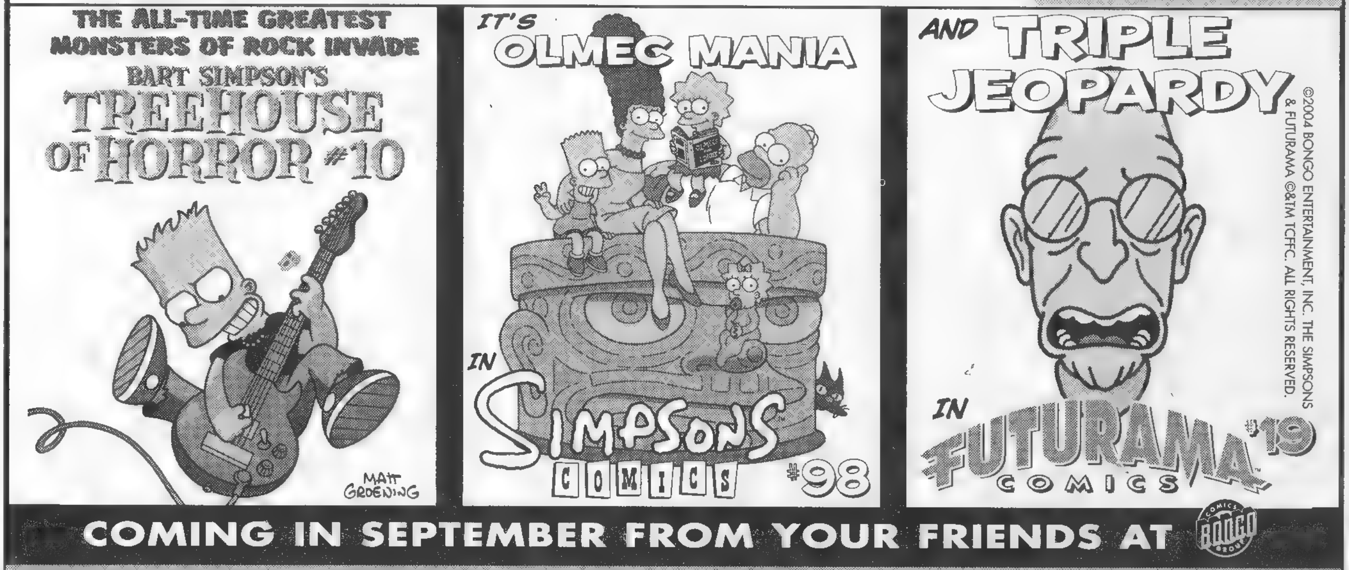
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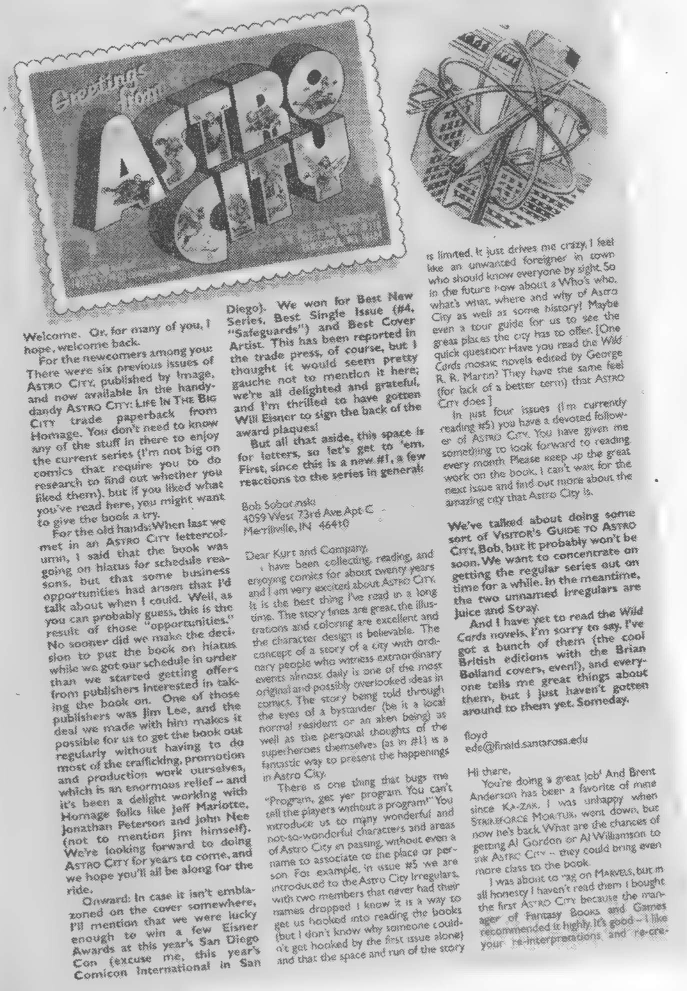
Writer Kurt Busiek discusses letter columns past and present

Remembering his roots

*Kurt Busiek was a comics fan and frequent letter writer long before he rose to prominence as writer of such series as **Marvels, Astro City, Avengers**, and **Arrowsmith**. He's never forgotten his past, offering readers a lively letter column in many of his projects.*

JJM: *A lot of writers had their first published work appear in comics letters columns — Harlan Ellison's was way back in a lettercol for **Real Fact Comics**, we understand. And I've seen your name frequently in many Marvels from the 1970s. What was your first letter to appear, and what was it like for you to see it in print?*



Greetings from
ASTRO CITY

Welcome. Or, for many of you, I hope, welcome back.

For the newcomers among you: There were six previous issues of Astro City, published by Image, and now available in the handy-dandy Astro City: Life in the Big City trade paperback from Homage. You don't need to know any of the stuff in there to enjoy the current series (I'm not big on comics that require you to do research to find out whether you liked them), but if you liked what you've read here, you might want to give the book a try.

For the old hands: When last we met in an Astro City lettercolumn, I said that the book was going on hiatus for schedule reasons, but that some business opportunities had arisen that I'd talk about when I could. Well, as you can probably guess, this is the result of those "opportunities." No sooner did we make the decision to put the book on hiatus while we got our schedule in order than we started getting offers from publishers interested in taking the book on. One of those publishers was Jim Lee, and the deal we made with him makes it possible for us to get the book out regularly without having to do most of the trafficking, promotion and production work ourselves, which is an enormous relief -- and it's been a delight working with Homage folks like Jeff Mariotte, Jonathan Peterson and John Nee (not to mention Jim himself). We're looking forward to doing Astro City for years to come, and we hope you'll all be along for the ride.

Onward: In case it isn't emblazoned on the cover somewhere, I'll mention that we were lucky enough to win a few Eisner Awards at this year's San Diego Con (excuse me, this year's Comicon International in San Diego). We won for Best New Series, Best Single Issue (#4, "Safeguards") and Best Cover Artist. This has been reported in the trade press, of course, but I thought it would seem pretty gauche not to mention it here; we're all delighted and grateful, and I'm thrilled to have gotten Will Eisner to sign the back of the award plaques!

But all that aside, this space is for letters, so let's get to 'em. First, since this is a new #1, a few reactions to the series in general:

Bob Sobotinski
4059 West 73rd Ave Apt C
Merrillville, IN 46410

Dear Kurt and Company,

I have been collecting, reading, and enjoying comics for about twenty years and I am very excited about Astro City. It is the best thing I've read in a long time. The story lines are great, the illustrations and coloring are excellent and the character design is believable. The concept of a story of a city with ordinary people who witness extraordinary events almost daily is one of the most original and possibly overlooked ideas in comics. The story being told through the eyes of a bystander (be it a local normal resident or an alien being) as well as the personal thoughts of the superheroes themselves (as in #1) is a fantastic way to present the happenings in Astro City.

There is one thing that bugs me "Program, get yer program. You can't tell the players without a program!" You introduce us to many wonderful and not-so-wonderful characters and areas of Astro City in passing, without even a name to associate to the place or person. For example, in issue #5 we are introduced to the Astro City Irregulars, with two members that never had their names dropped. I know it is a way to get us hooked into reading the books (but I don't know why someone couldn't get hooked by the first issue alone) and that the space and run of the story is limited. It just drives me crazy, I feel like an unwanted foreigner in town who should know everyone by sight. So in the future how about a Who's who, what's what, where and why of Astro City as well as some history? Maybe even a tour guide for us to see the great places the city has to offer. [One quick question: Have you read the Wild Cards mosaic novels edited by George R. R. Martin? They have the same feel (for lack of a better term) that Astro City does.]

In just four issues (I'm currently reading #5) you have a devoted follower of Astro City. You have given me something to look forward to reading every month. Please keep up the great work on the book. I can't wait for the next issue and find out more about the amazing city that Astro City is.

We've talked about doing some sort of Visitor's Guide to Astro City, Bob, but it probably won't be soon. We want to concentrate on getting the regular series out on time for a while. In the meantime, the two unnamed Irregulars are Juice and Stray.

And I have yet to read the Wild Cards novels, I'm sorry to say. I've got a bunch of them (the cool British editions with the Brian Bolland covers, even!), and everyone tells me great things about them, but I just haven't gotten around to them yet. Someday.

floyd
ede@finaid.santarosa.edu

Hi there,

You're doing a great job! And Brent Anderson has been a favorite of mine since Ka-Zar. I was unhappy when Strikeforce Morituri went down, but now he's back. What are the chances of getting Al Gordon or Al Williamson to ink Astro City -- they could bring even more class to the book.

I was about to rag on Marvels, but in all honesty I haven't read them. I bought the first Astro City because the manager of Fantasy Books and Games recommended it highly. It's good -- I like your re-interpretations and re-cre-

Kurt Busiek: My first letter to appear was in *Black Goliath* #3, but I didn't know it until years later, because I quit buying the book after #1 or #2. And I'd have probably been upset, if I had seen it, because they edited down my letter to one word — "Fantastic!" — making it seem as if I'd loved the issue. In fact, I'd disliked the issue but said the cover was fantastic. Looking back on it now, I'm not sure why I thought that, but I guess they didn't have enough positive comments, so they edited my letter into something they could use.

The first letter I knew I had in print was in *Omega the Unknown* #7, and I was delighted. Showed it to everybody I knew.

JJM: *How often were you writing to comics letters columns? Any recollection what kind of printed-to-not printed ratio you had going?*

Busiek: Generally, once I got going, I'd read through the week's stack of comics and then write letters of comment on all of them, unless I really couldn't think of anything to say. I don't know what my success:failure ratio was, but all told I think I had about 100 letters printed in Marvel titles.

JJM: *Marvel and DC printed mailing addresses with most letters. What kind of return correspondence, if any, did you wind up getting, either from editors or other readers? Did any of it lead to other things — friendships, business connections?*

Busiek: I wound up with a few correspondents — Jackie Frost, M.E. Robbins, a few others — but not much more than that. And there was some weird mail — after having a letter published in *Thor*, I got a brochure from an actual Norse church, trying to sign me up. And after a letter in *Captain America*, I got a recruiting brochure from the Ku Klux Klan's youth group. At the time I was in college, so I sent back a note saying sorry, I was too old, but as thanks for their thinking of me I was sending a contribution in their name to the NAACP. I didn't hear back.

Turned out the best connection I got from the letters was that editors came to associate my name with well-written, usable material — when it came time to do a lettercol, they knew, if there was a letter in the stack from me, they'd have that to count on, at least. So when I started pitching scripts, there were editors — notably, Len Wein — who remembered my letters and gave me more of a shot because of them.

JJM: *There were fanzines to write to where it may have been easier to get your voice heard — just as, today, there are online forums where people can be sure every word gets seen. For you, what was the qualitative difference in the comic-book letters column that made it worth writing to? And did the fact that the comics column was "moderated," in a sense, by an editor make it a more or less desirable place to write?*

Busiek: I didn't really think about writing to the lettercols as a way to reach an audience — I was writing to the books, expressing my thoughts to the people who did them. So the lettercol was the place to send the stuff, and, if it got printed, good. If it didn't, well, they still read it, and that's why I wrote the letters. I occasionally got notes back from guys like Roger Stern and Bill Mantlo, and that was nice, too.

JJM: *Letters columns have largely vanished from many comics over the years, although DC is making efforts to bring them back in its kid titles. What are your thoughts on why this has happened — and what are your feelings about it? Have we lost something — either as a forum and a way to add meat to the comic book — or is the lettercol simply and completely superseded by other venues of discussion?*

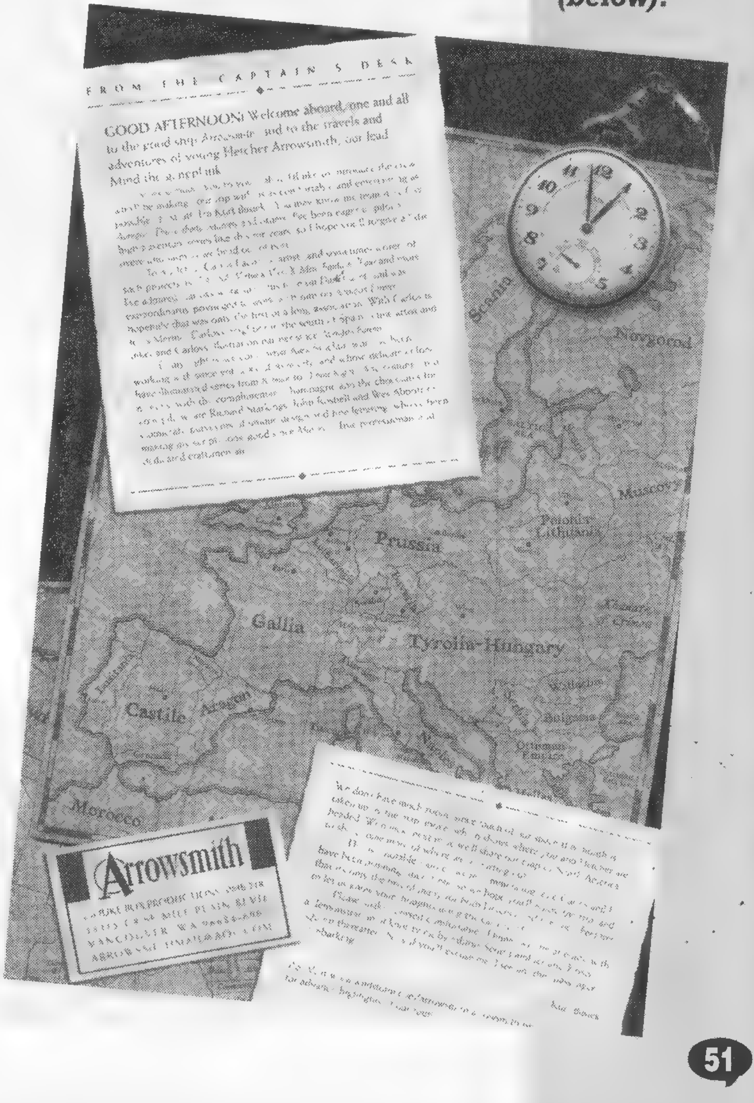
Busiek: I like lettercols and will keep them in the books I control as long as I actually get mail. Unfortunately, there's less and less mail these days, and, when DC removed lettercols from its main line, a lot of people stopped writing in, even to the books that still had them, which makes it harder.

I think lettercols were lessened by the advent of Internet discussion boards — they're not the same experience, but, if people post there instead of writing letters, what can you do? I still think they're a valuable part of the book: They give you something more to read, some feedback, a sampling of reactions from other people on something you've read, too, and a bit of contact with the folks who make them. It's like having dessert after the meal. Also — and this is a little cynical, maybe, but — with some comics, they're read so fast that having a lettercol at the end winds up making the book take longer to read and feels like better value for money.

Plus, lettercols don't get collected in the trade paperbacks, so it's a reason to buy the comics in magazine form.

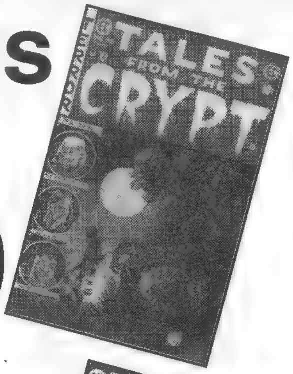
JJM: *Finally, I always found it entertaining on those rare occasions when you'd see a comics pro writing to a comic-book letters column — or responding to comments about their own stories there. Understanding that creators have time constraints (though some never miss a chance to comment online), do you think a publisher willing to commit a page to text would find some advantage to inviting its talent to comment on their comics? (One can visualize that back page becoming like a DVD commentary, where a writer provides the "liner notes" on the story just completed.)*

Busiek: It's an interesting idea — I suspect the publisher would only want to print positive comments, and that'd get old fast. But maybe it's worth a try …



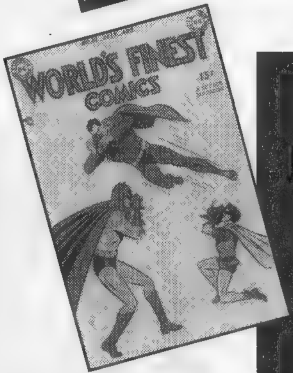
In addition to a multi-page letters column in* Astro City *(left), Busiek gives readers additional details about the world of* Arrowsmith *with text pages (below).

TALES OF SUSPENSE
IRON MAN


TALES FROM THE CRYPT

The AMAZING SPIDER-MAN

THE INCREDIBLE HULK
"THE METAL MASTER!"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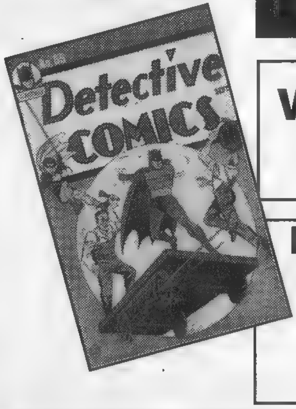
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ANIME MANGA

Is it anime or not?

Differing definitions lead to confusion in the marketplace

by FRED PATTEN

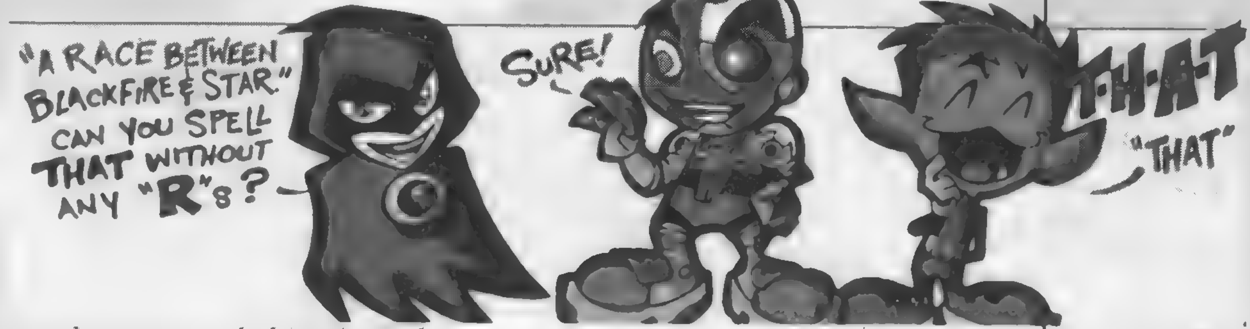
The Sunday, May 16, 2004, issue of *The Los Angeles Times* included Steve Hochman's review of the new music video by Linkin Park, "Breaking the Habit," with animation by the Production I.G. studio. The song "depicts three troubled situations going on in one gritty, urban apartment high-rise."

For their visuals, Linkin Park's band member and video director Joe Hahn wanted a powerful, emotionally hard-edged look, so he went to Japan. "With Hahn's direction," Hochman wrote, "the video was animated by Kazuto Nakazawa of Tokyo's Production I.G., who also did the stunning, bloody anime sequence in Quentin Tarantino's *Kill Bill Vol. 1.* Nakazawa, says Hahn, drew most of the frames for 'Breaking the Habit' himself."

Hochman then quoted Tom Calderone, executive vice president of music for MTV and MTV2 about how "thrilled" he was that Linkin Park matched their music's "dark subject matter" with anime visuals. " 'It's anime, always going to be a little edgier,' [Calderone] says. 'You can't do anime that feels like bubble gum. It's always going to have a dark side.' "

My feeling when I read this was, "Hmmm, I guess Calderone has never seen *Pokémon* or *Sailor Moon,* much less *Di Gi Charat.*" I also could not help thinking how closely Hahn's and Calderone's feelings about anime matched Hollywood's opinions of it six years ago, except that the establishment's attitude was not nearly as favorable then.

This was just after the notorious December 1997 flashing-light episode of *Pokémon* that hospitalized hundreds, if not thousands, of children in Japan. (Worldwide news reports at the time said 12,000 children were affected, although subsequent "urban myth" studies of the incident claim that this was a considerable media exaggeration.) The American entertainment industry immediately assured the public that that "dangerous anime from Japan" would never be allowed on U.S. television. A *USA Today* article on Dec. 18, 1997, quoted the Cartoon Network Vice President of Programming Mike Lazzo as saying, "Japan animation is so different from what airs here. It's far edgier, adult, and violent. Anime isn't very story-based and is driven by intense moments. The story is hard to follow." When the Walt Disney firm began its publicity campaign in early 1998 for the American release of Hayao Miyazaki's *Princess Mononoke*, its press department worked overtime to deny that Miyazaki's animation was *anime*. Michael Johnson, president of Buena Vista Home Entertainment (Disney's home video division), said in *Daily Variety* on Feb. 13, 1998, "This is not *anime*." *Princess Mononoke* was completely different from "the raucous, comic book-inspired, often graphically sexual and violent Japanese animation that travels the cult and arthouse circuits." Another Disney representative was quoted in the *New York Times* on Feb. 1, 1998, as explaining that, "animé refers strictly to 'adult' Japanese animation … 'pornimation,' as some of the steamier romps with Western-looking women, from college girls to the princesses of sci-fi legend, are sometimes called in the United States … animé is all violence and sex …"


"A RACE BETWEEN BLACKFIRE & STAR." CAN YOU SPELL THAT WITHOUT ANY "R"s?
SURE!
T-H-A-T
"THAT"

The anime-influenced* Teen Titans *carries over into DC's comics adaptations which contain many manga clichés.

Less than two years later, *Pokémon* became the major hit of American children's TV of 1999-2000, with similar Japanese imports like *Digimon* and *Monster Rancher* chasing after it. So much for protecting America's kids from that dangerous anime. (But that's not anime! That's children's animation! Hey, if it's from Japan, it's anime.) Today, American directors like the Wachowski Brothers and Tarantino are going out of their way to add Japan's "raucous … often graphically sexual and violent" animation look to their movies and are winning critical acclaim for it.

But the American animation industry does have a valid reason to complain about this. The day after the *Times'* review of "Breaking the Habit," animation insider Amid Amidi (author of Chronicle Books' forthcoming *Art of Robots* and production coordinator on Spumco's *Ren & Stimpy Adult Party Cartoon*) cited it on CartoonBrew.com and added this lament: "Calderone's quote is telling in that it illustrates what anime has come to represent in the United States. Not merely a look or style of animation, anime is where people turn when they want to produce cartoons featuring mature, edgy, and intelligent storytelling. Anime's near monopoly on adult animation however doesn't mean that it's the only style available to filmmakers. Involving, emotionally satisfying stories are possible in myriad visual styles, including fluid Disney-style animation. Sadly though, decades of infantile and incompetent storytelling by the modern Disney studio, Katzenberg, Bluth, and others have forced filmmakers to avoid like the plague the lush appealing style of animation pioneered by the Golden Age Disney studio. At least we can be thankful that intelligence has finally found a home in animation, even if it means for now these type of stories are being told exclusively through Japanese animation."

I agree. In my opinion, the basic reason that "anime" has grown so popular in America is that it offers the American public something that American animation has not for decades, and that something is not just a particular art style. Ironically, the day after Amidi's post, on May 18, Disney released its latest *Walt Disney Treasures* DVD, *On the Front Lines: The War Years*. This compendium of World War II-era propaganda animation, including the theatrical feature *Victory through Air Power*, shows what American animation could be like when it was designed for adults. When the first Japanese giant-robot TV cartoons began appearing on Japanese-community TV channels in the late 1970s, with such action as alien invaders killing thousands and tomboyish girls kicking the invaders in the crotch instead of standing around waiting to be rescued by the handsome hero, what American cartoons had to offer were *Care Bears* and *My*

Little Pony.

Amidi expanded on his website comment for *CBG*. "For much of the '90s, Japanese animation suffered from the stereotype (at least in the United States) that it was nothing more than gory violence and graphic sexuality, which is what is reflected in the quotes you mention above. But as more and more animation from Japan has entered the U.S. marketplace, there's been the gradual realization that Japanese animation encompasses a broad range of subject matter and visual styles, from kid-oriented shows like *Pokémon* and *Sailor Moon* to the thoughtful fantasy worlds of Hayao Miyazaki, the straight-ahead animated dramas of Satoshi Kon, and the futuristic thought-provoking *Ghost in the Shell* films by Mamoru Oshii.

"American audiences have slowly but surely been discovering the wide variety of storytelling possibilities in Japanese animated features and gravitating toward these films. Meanwhile, American animation producers have done little to show that they're capable of producing any type of animated feature besides broad comedies and musicals. And while films like *Finding Nemo* and *Shrek 2* prove that audiences enjoy these type of films, the growth of anime in recent years suggests that there is an unfulfilled demand in the U.S. for a more adult brand of animation which nobody in the States is currently producing."

Amidi said he sees a difference between the Japanese animation industry's approach to "mature, edgy, and intelligent storytelling," and the American industry's similar efforts with productions like *Spawn* and *Heavy Metal 2000* in dramatic animation. "American animated action-adventure shows like *Spawn, Invasion America,* and the various WB action-adventure shows tend to remain rooted in the conventions of children's TV animation, whereas Japanese animated shows like *Cowboy Bebop* and *FLCL* take a far more cinematic approach to cutting, camera, storytelling, sound design, and other aspects of the production. To reach the next level, American producers need to fundamentally change their approach to the production of their shows and strive for a higher degree of maturity in the filmmaking process that is on par with what the Japanese are producing today."

Amidi said he does not think the "anime look" of such recent American animation as *Samurai Jack, Dexter's Lab, The Powerpuff Girls*, and *Teen Titans* is as much a factor in their popularity as is better writing and directing for an older audience. "While a number of these projects you mention perhaps have an 'anime influence' from a design perspective, I don't believe their success stems from that. When projects like *Batman: The Animated Series* and *The Iron Giant* are successful, it's because they combine a strong visual sensibility with engaging character development and intelligent storytelling, and none of these elements are exclusive to anime."

You might say that the critical success of American animation like *Aeon Flux, Batman: The Animated Series,* and *Finding Nemo* (and *The Simpsons* and *King of the Hill*) is that they feel like movies and TV made for intelligent adults — entertainment that just happens to be animated, rather than traditional juvenile cartoons that are being upgraded to lure an adult audience. When Hollywood understands the difference, we may start getting more American animation of "anime quality" rather than just a superficial anime look. ❖

Shipping in September: Anime

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time.

A.D.V. Films

August 3 *Kaleido Star,* Vol. 3, *Great Expectations* $29.98
August 3 *Saiyuki*, Vol. 12, *New World Order* $29.98
August 10 *Hello Kitty & Friends*, Vol. 4, *Let's Be Friends* (DVD dubbed only) $14.98; (VHS dubbed) $9.98
August 10 *Saint Seiya*, Vol. 8, *Golden Opportunities* $19.98
August 17 *Hello Kitty & Friends* Ani-Mini (one episode only) Vol. 2-4 (DVD dubbed only) $6.98@
August 17 *Nurse Witch Komugi*, Vol. 1, *A Vaccine for Humanity!* $29.98
August 24 *Get Backers*, Vol. 1, *G & B On the Case* $29.98; with artbox $39.98
August 24 *Knights of the Zodiac*, Vol. 6, *The Master of Sanctuary* (DVD dubbed only) $14.98; (VHS dubbed only) $9.98
August 24 *Megazone 23, Part 3* $24.98
August 24 *Wedding Peach*, Vol. 5, *Angel Bell* $29.98
August 31 *Aura Battler Dunbine*, Vol. 8, *Invaders From Byston Well* $19.98
August 31 *Azumanga Daioh*, Vol. 4, *Friends!* $29.98
August 31 *Panyo Panyo Di Gi Charat*, Vol. 3, *Mya!* $29.98
August 31 *The Super Milk-chan Show*, Vol. 2, *Milk Shake* $29.98

AN Entertainment

August 3 *Miami Guns*, DVD 2 $29.95

Bandai Entertainment

August 10 *Angel Tales*, Vol. 2, *Life With Angels* $29.98
August 10 *Gundam SEED*, Vol. 1, *Grim Reality* $29.98; with artbox $49.98
August 10 *Infinite Ryvius*, Vol. 6, *Absolution* $29.98
August 10 *Kaze no Yojimbo*, Vol. 3, *Tip of the Iceberg* $29.98
August 10 *Witch Hunter Robin*, Vol. 6, *Vengeance* $29.98
August 24 *Stratos 4*, Vol. 2, *Turbulence* $29.98
August 24 *Wolf's Rain*, Vol. 2, *Blood and Flowers* $29.98

Buena Vista Home Entertainment

August 31 *My Neighbor Totoro* (DVD) $29.99; (VHS dubbed) $22.99
August 31 *Nausicaä of the Valley of the Wind* (DVD) $29.99; (VHS dubbed) $22.99
August 31 *Porco Rosso* (DVD) $29.99; (VHS dubbed) $22.99

Central Park Media

August 24 *Odin: Starlight Mutiny* (U.S. Manga Corps) $29.99
August 24 *ShootFighter Tekken*, Round 1 (U.S. Manga Corps) $19.99

FUNimation

August 17 *Dragon Ball Z,* Movie 9, *Bojack Unbound* (DVD) $24.98; (VHS) $19.98
August 24 *Case Closed: One Truth Prevails*, Vol. 1 and 2 $19.98@; with collectible artbox $39.98
August 24 *Tenchi Muyo GXP*, Vol. 5, *The Living Ship* $24.98

Geneon Entertainment (USA) Inc.

August 3 *Sailor Moon Super S: The TV Series Complete Collection* $99.98
August 10 *Beyblade*, Vol. 10, *World Championships* $19.98
August 10 *Ikki-Tousen*, Vol. 1, *Legendary Fighter* $24.98; with artbox $44.98
August 10 *Last Exile*, Vol. 5, *Grand Stream* $29.98
August 10 *Master Keaton*, Vol. 8, *Passion Games* $29.98
August 10 *Sailor Moon Super S* (Signature Series), Vol. 1 $19.98
August 10 *Soultaker* (Signature Series), Vol. 2, *Flickering Faith* $19.98
August 10 *Tenchi in Tokyo* (Signature Series), Vol. 4, *New Enemies* $19.98
August 10 *Trigun* (Signature Series), Vol. 7, *Puppet Master* $19.98
August 24 *Dokkoida!?*, Vol. 1, *Ultra Diaper Man* $29.98; with artbox $39.98
August 24 *Texhnolyze*, Vol. 3, *Retaliation* $29.98

Manga Entertainment

August 24 *Dead Leaves* $24.95

Media Blasters

August 17 *I'll CKBC (Crazy Kouzu Basketball Club)* (AnimeWorks) $19.95
August 17 *Eight Clouds Rising* (AnimeWorks) $19.95
August 31 *The Twelve Kingdoms: A Great Distance in the Wind, The Sky at Dawn,* Vol. 7, *Reflection* (episodes 27-30) (AnimeWorks) $29.95
August 31 *Here is Greenwood* (AnimeWorks) $24.95

The Right Stuf International

August 31 *Gravitation*, Vol. 2, *Stars on the Rise* $29.95

Viz

August 3 *Inu Yasha*, Vol. 20, *Curse of the Dark Priestess* $24.98
August 24 *Inu Yasha*, Vol. 21, *Double Trouble* $24.98
August 24 *Megaman: NT Warrior*, Vol. 1, *Jack In!* (DVD dubbed only) $14.99; (VHS dubbed) $9.98
August 24 *Project ARMs*, Vol. 10, *The Mad Hatter's Tea Party* $24.98

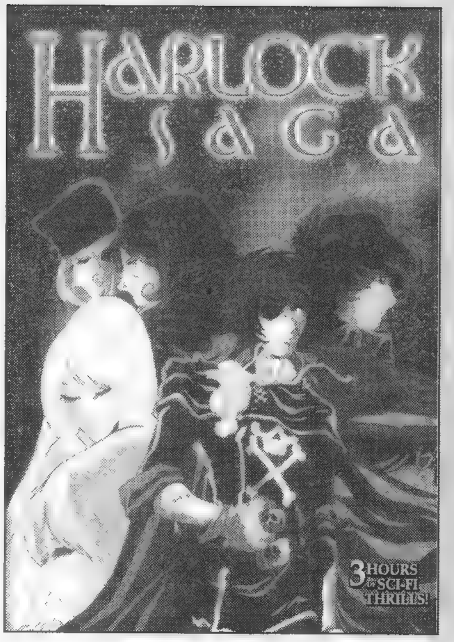
ANIME REVIEWS

Harlock Saga

Central Park Media

$19.99, 180 mins., available now

reviewed by **Steve Fritz** ★★★★



If ever there was a match made in heaven, it's the grandeur of Leiji Matsumoto's space opera and the sonic bombast of Richard Wagner. That this DVD stars one of Matsumoto's greatest creations, Captain Harlock, is icing on the cake.

In this epic, Matsumoto reinterprets Wagner's Ring Cycle. He makes one of *Harlock*'s key support characters, the navigator Meimi, one of only two surviving members of a race destroyed by the Viking gods, the Niebelung.

The other survivor, her brother Aldrich, is out for revenge. He doesn't care if he'll take out the universe in the process.

By the time all is said and done, Harlock and company will bring a whole new meaning to the concept of storming the gates of Valhalla.

What's important here is that Matsumoto pulls this off in a succinct 12 chapters. Also, fans of Wagner will get a kick out of how Matsumoto smoothly slips in Ring references and make them work.

In all, this is a must-have for Matsumoto fans — and not a bad addition to any anime library.

www.centralparkmedia.com

Gunparade March

Media Blasters

$29.95, 100 mins., available now

reviewed by **Oliver Chin** ★★

GUNPARADE MARCH

It's an old story. The Earth was invaded by space monsters that had superior weaponry, and the nations of the globe gradually fell victim to the poisonous Genjyu. That was in 1945. Now, 50 years later, humanity is still defending Japan, and teen-agers like Atsushi Hayami pilot advanced mecha known as HWT.

However, war is hell, and there are casualties and collateral damage. The humans try to destroy the aliens' "brain" organisms with the fearsome PBE missile. As the steely transfer Mai Shibamura saves the hesitant Atsushi from certain destruction, can both of them coexist to copilot a new advanced fighting machine?

The series starts off with a bang à la *Neon Genesis Evangelion*. Unfortunately, its heart isn't in the action but in the gossipy classroom of the Unit 5121 Force. Devolving into typical high-school patter, the anime centers on the interrelationships among a standard cast of insecure boys and girls, where life seems light years away from the battlefield.

www.media-blasters.com

Nana 7 of 7 Vol. 1: *The Luckiest Number*

Media Blasters/Anime Works

$29.95, 125 mins., available now

reviewed by **Brent Frankenhoff** ★★★½

SEVEN OF SEVEN
The Luckiest Number
VOL.1
EPISODES 1-5

When her grandfather's prism experiment goes awry, teen-ager Nana finds herself split into seven "duplicates," each of which reflects a different part of her personality. One's a tomboy, another's giggly, one's a crybaby, another's a slowpoke, one's brainy, and another is just strange. The original Nana has to keep the other six Nana's under control, a task made more difficult by the sextet's own inquisitiveness and their newly discovered super-powers that are aided by the jewels that split them apart in the first place.

It sounds confusing, but it's delightful fun. The original Nana not only has to worry about passing her exams to get into the high school of her choice, but has to ensure that she goes to the same school as Yuichi, the young man she has an uncontrollable crush on.

The stories, while fantastic in parts, do capture much of that teen-age angst that both boys and girls go through. It's a fun story that could be watched with both pre-teens and teen-agers alike, although there could be some concerns about a few of the jokes for younger viewers.

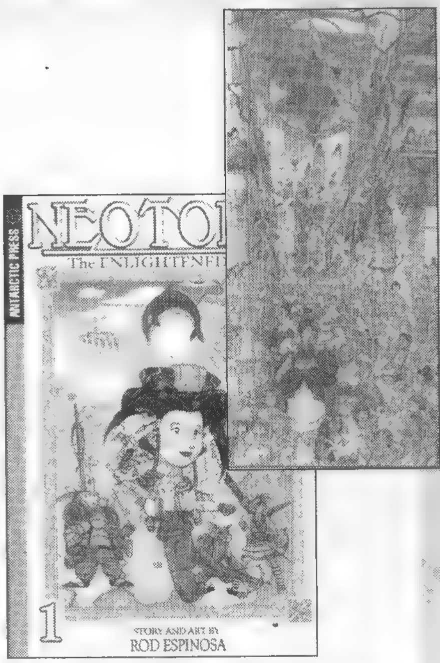
The comedy of errors and various funny situations work well together to produce episodes that can be viewed again and again to find all the little nuances that weren't spotted in the initial viewing.

www.media-blasters.com

MANGA REVIEWS

Neotopia Color Manga Vol. 1-2

Antarctic Press
$9.99@, color, Vol. 1: 168 pgs., Vol. 2: 176 pgs., available now
Writer and artist: Rod Espinosa
reviewed by **Jack Abramowitz** ★★★★



"The best comic you're not reading" is a cliché, but some comic book has to be the best you're not reading. These volumes cast strong votes for Espinosa's Neotopia.

Let's start with the back cover which reads, in part, "… the art is simply breathtaking. — *Comics Buyer's Guide.*" So we can just take the quality of the art as a given.

Neotopia is a charming all-ages science-fantasy adventure featuring Nalyn, a servant who secretly stands in for the real Grand Duchess of Mathenia. Her entourage includes: Professor Felder, who favors a giant bird; Monti, the bat-like pilot of her royal float ship; Ki-Ek, the intelligent, psychic dolphin; and many other interesting characters.

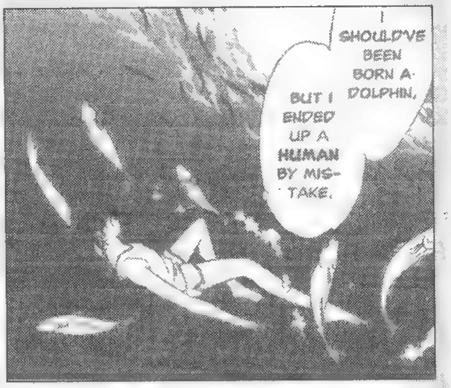
Nalyn's world is one of wonder. They have amazing advancements for a society that eschews technology. But they live not without peril, in the form of The Krossian Emperors.

These trade paperbacks are traditional manga size but in full color, allowing the art to appear in its glory. And, in case you missed it before, the art is "simply breathtaking."

www.antarctic-press.com
Vol. 1: ISBN 1-932453-57-1
Vol. 2: ISBN 1-932453-58-X

Blue Inferior Vol. 1

ADV Manga
$9.99, b/w, 202 pgs., available now
Writer and artist: Kyoko Shitou
reviewed by **Fred Patten** ★★★½


I SHOULD'VE BEEN BORN A DOLPHIN.
BUT I ENDED UP A HUMAN BY MISTAKE.

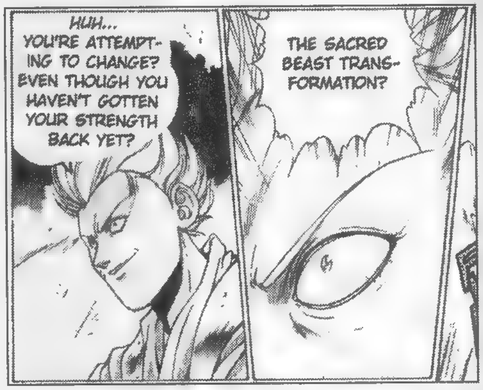
Environmental collapse has turned most of the world into barely inhabitable deserts except for oases called blessed lands. These blessed lands are carefully hidden to keep from being overrun by "mutant sub-humans" living in the polluted deserts. According to popular belief, sub-humans are so contaminated that their touch is deadly to real humans.

Kazuya Misaki is an adventurous 14-year-old in the seacoast blessed land of Liber. When he finds a girl, Marine, unconscious on the beach, he thinks she may be a refugee from a blessed land that has been destroyed by sub-humans. Kazuya tries to introduce Marine into Liber's community and is outraged when the leaders fear she may be a sub-human and imprison her — she is obviously not a poisonous mutant! Kazuya becomes determined to help her escape. But he has not been told the truth about sub-humans and the world outside Liber and he finds himself enmeshed in dark adult politics. *Blue Inferior* is reminiscent of the polluted world of Miyazaki's *Nausicaä* with an attractive undersea coral-reef setting.

www.adv-manga.com
ISBN 1-4139-0086-0

Dark Angel Vol. 2

CPM Manga
$9.99, b/w, 224 pgs., available now
Writer and artist: Kia Asamiya
reviewed by **Steve Fritz** ★★★½


THE SACRED BEAST TRANSFORMATION?
HUH... YOU'RE ATTEMPTING TO CHANGE? EVEN THOUGH YOU HAVEN'T GOTTEN YOUR STRENGTH BACK YET?

In reviewing Asamiya's work, his main problem becomes obvious. The guy needs space. Lots of space. He's an intricate plotter with a lot of story to tell. Confine him to under 190 pages and he starts taking shortcuts. No such problem with *Dark Angel.* This latest volume's 224 pages and is much more satisfying because of it.

It also doesn't hurt that Asamiya is knee-deep in a popular subgenre: feudal fiction. The title character is a new Phantom Saint, a mystically powered martial artist of whom there are only apparently four. The first volume featured the hero learning his saintly destiny. This new chapter shows him now facing three great tests that will confirm his new status.

As always, Asamiya's distinctive style is up-front and prominent. The nice thing is that, with the additional pages, the story is clearer to understand and easier on the eye. Everything else is prime Asamiya.

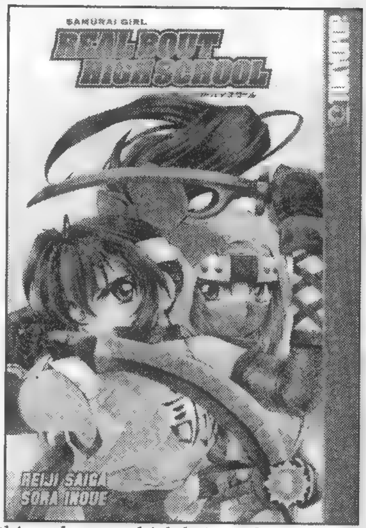
This title is a wonderful way to introduce people to the man's work. After they read this, it will hook them.

www.centralparkmedia.com

Real Bout High School Vol. 6

Tokyopop

$9.99, b/w, 192 pgs., available now
Writer: Reiji Saiga
Artist: Sora Inoue
reviewed by **S.A. Bennett** ★★★½



The secret of most fighting manga and anime is that they tend to be more talk than action. Stories focus more on the soap-operatic elements of watching conflicts between characters develop and letting tension build, as opponents pose and chatter endlessly about their prowess. If you can fold in a dollop of philosophy along the way, so much the better.

Well, that can't be said about *Real Bout High School*, especially in this volume, which brings the saga of Daimon High (aka Street Fighter Academy, where fighting in school isn't just permitted, it's encouraged) to an explosive conclusion.

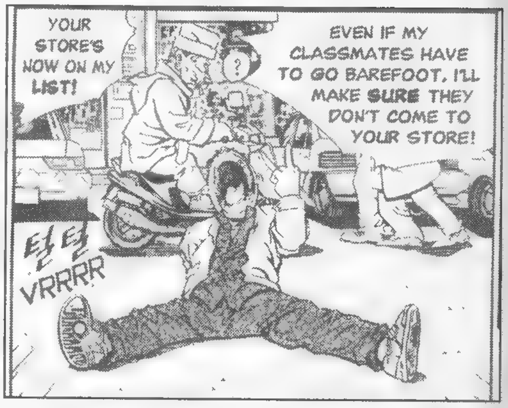
Now that all the subplots have been more or less resolved, there's all the more room for pretty wall-to-wall action — especially when it comes to the main event. That features the final battle between the lead, the long-limbed Samurai Girl Ryoko (one of the most well-rounded, in every sense of the phrase, and likable manga heroines) and the unibrowed Shizuma Kusanagi.

www.tokyopop.com
ISBN: 1-59182-913-5

The Boss Vol. 1

ADV Manga

$9.99, b/w, 184 pgs., available now
Writer and artist: Lim Jae-Won
reviewed by **Fred Patten** ★★½


YOUR STORE'S NOW ON MY LIST!
?
EVEN IF MY CLASSMATES HAVE TO GO BAREFOOT, I'LL MAKE SURE THEY DON'T COME TO YOUR STORE!
VRRRR

I've been reading comics for more years than I wanna think about, but this Korean teen-gang action-comedy sets new records for pure concentrated macho posturing. It makes Arnold and The Rock look like sissies. Why pick a fight with 10 guys when you can take on 20 at once, instead?

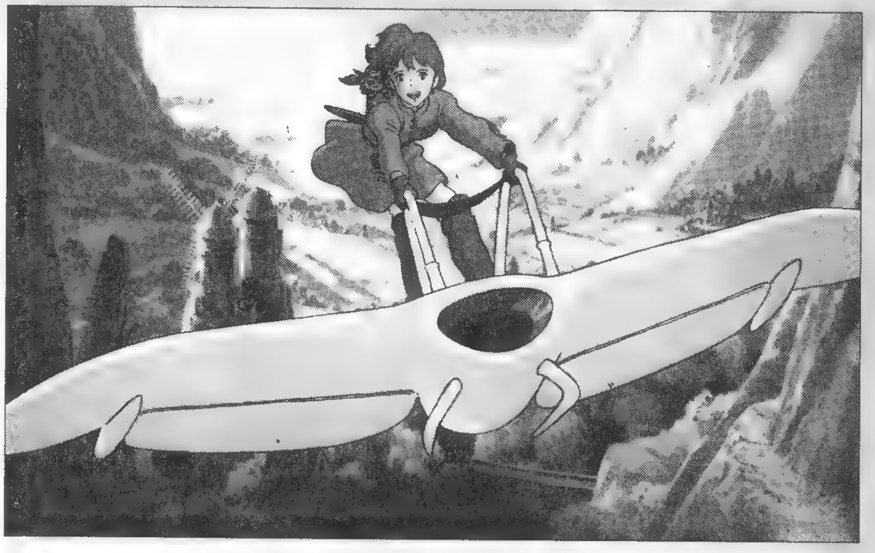
Sang Tae Hyun, a sophomore at Woo Sang High School, is The Man. But he is an easygoing boss who likes peace and enforces a no-bullying rule. When Guk Do Jun returns after being suspended for a year and tries to reestablish his gang, he and Sang Tae are on a collision course. Since Guk Do is being watched by the authorities, he asks his blood brother Chung Ki Na, the boss of Dae-Myung High, to give Sang Tae a lesson for him. After a confused preliminary bout (Sang Tae doesn't know who the hell Chung Ki is), Sang Tae tells his gang to go home and leaves for Dae-Myung High to take on the whole male student body single-handed. Kree-gah! Hoo-hah!

www.adv-manga.com
ISBN 1-4139-0069-0

Nausicaä Vol. 1-3

Viz

$9.95@, b/w, 136 pgs.@,
available now
Writer and artist: Hayao Miyazaki
reviewed by **Oliver Chin** ★★★½



Part of Viz' program of republishing of its backlist at lower prices, Nausicaä will find a market more appreciative of its creator, whose recent movies have made believers of Western fans. (Spirited Away won the 2003 Academy Award for Best Animation.)

On a par with such SF epics as The Lord of the Rings, Nausicaä chronicles the tale of a young princess who is called to save, not only her valley nation from war, but also her world from environmental catastrophe. A rider of the wind, Nausicaä has a psychic link with nature and the grand, mystical, wormlike Ohmu, who herald the desecration of the ecological web. However, as humans fight tooth and nail for territory, will there be any land left to save?

This new format is almost twice as large as its predecessor, which magnifies Miyazaki's impressively detailed drawings. But at half the page count of the Perfect Collections, it is more expensive.

www.viz.com
ISBN: 1-59116-408-7

Cue the music

Astonished by X-Men

by TONY ISABELLA

> *"I want to see a crossover where the Uncanny and Astonishing X-Men team up for a mission and Wolverine has to try and keep each team from finding out he's on the other one, too! Or has Archie already done that plot?"*
>
> *— Comics reader Kurt Wilcken*

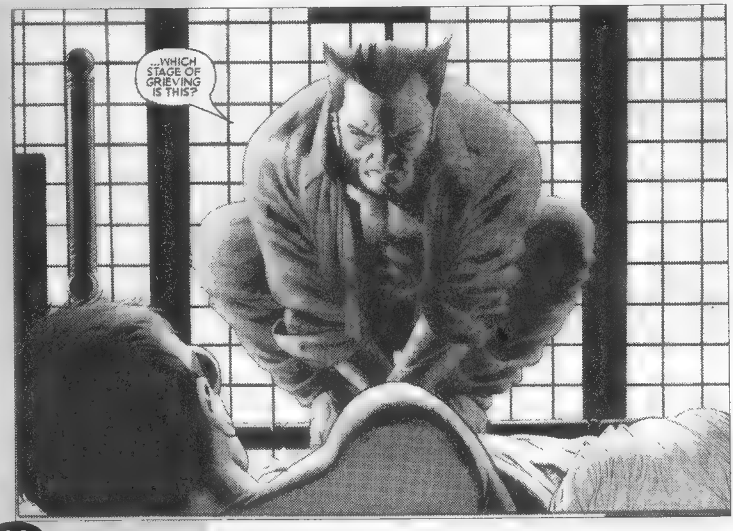
I suddenly find myself buying, reading and enjoying four of the X-titles.

I don't know how it happened, but, after years of avoiding all 1,972 ongoing X-Men titles, I suddenly find myself buying, reading, and enjoying four of them. This mutant epiphany becomes somewhat less spectacular when I consider how high the odds were stacked in favor of my liking these particular titles.

Uncanny X-Men is written by Chris Claremont, whose work I've admired since I hired him as my assistant editor back in the years when we used to deliver the comics we worked on to the printer via Pony Express. Drawn by the remarkable Alan Davis, the title adds a sense of family to its super-heroics.

Likewise written by Claremont, *Excalibur* has a core idea whose possibilities stagger my imagination. Professor Charles Xavier has come to the devastated island of Genosha to champion its human and mutant survivors. This book has the potential to wed super-heroes to social-political storylines… if it can avoid the current trend of its characters fighting to protect their own behinds instead of protecting the behinds of others.

Astonishing X-Men


...WHICH STAGE OF GRIEVING IS THIS?

District X is cops and mutants in New York City. They had me from the first conversation in the patrol car.

This brings us to *Astonishing X-Men*, the title written by Joss Whedon, creator of *Buffy the Vampire Slayer, Angel*, and the soon-to-be-a-major-motion-picture *Firefly*, three of my all-time favorite TV shows. I reviewed the other comics in previous issues of *CBG*, but, this go-round, it's *Astonishing X-Men* #1 and #2 (Marvel, $2.99 each) that get my full "the good, the bad, and the ugly" treatment.

Cue the Ennio Morricone soundtrack …

There are two major storylines going on in these introductory issues. An old colleague of Hank McCoy's announces a medical discovery with momentous consequences for mutants. A powerful new foe announces his arrival by taking rich people hostage.

The bad: Whom do I have to beat with a heavy stick to put the hurt on boring pin-up covers? A close-up of Wolverine's adamantium claws? Gee, I've never seen *that* one before.

The good: What appears to be a standard and not particularly interesting prologue sets up one heck of a conclusion to Whedon's first issue.

The good: Kitty Pryde. Call me a big softie, but I've always loved this character. Whedon writes her as well as Claremont does at his best.

The good: Emma Frost. This is the first time this character, at least as a member of the team, has ever really made sense to me. I love the natural conflict between Kitty and her.

The ugly: Wolverine busting into Scott and Emma's bedroom to bust them for doing the nasty so soon after the death of Jean Gray. Whedon gets decent gag lines out of it in later scenes, but it was too Angel-Xander, Angel-Riley, Angel-Spike for me. Killing Jean generally denotes a failure of imagination in the X-Men books, so let's either leave her dead this time or, if she *must* rise once again, do it as quickly as possible and with truly surprising consequences for a change.

The good: Hank McCoy. Kitty is the outsider looking into the X-Men's world. Hank is the insider looking out. He deserves to be a spotlight character, more so than Wolverine.

The ugly: Hey, Cyclops, Nexus wants his costume back! I love the concept of super-hero costumes, but I don't like the team going only halfway with it. Leather is so 10 minutes ago.

The good: Killer cliffhanger to the first ish. Please don't let them drop the ball on this development.

The good: John Cassaday's drawing and storytelling.

The good: Laura Martin's coloring.

Moving on to the second issue …

The maybe bad: Ord of the Breakworld — the new villain — has a hidden agenda involving mutants in general and, perhaps, The X-Men in specific. I hope it's the former. See my earlier comment about heroes doing more than saving their own behinds.

The bad: Ord of the Breakworld? Maybe all the good names *are* taken. Maybe we'll see some mutant boogaloo before this storyline comes to its conclusion.

The good: Kitty's rescue operation.

The good: The nick-of-time appearance of an X-Men friend that doesn't even remotely feel like a cheat.

The good: Girltalk with Emma and Kitty.

The good: Hank's visit to his former colleague.

The good: Another killer cliffhanger.

I am Tony of the Tipsworld … and I rate the comics I review in this column on a scale of zero to five disembodied columnist heads. I give these issues four Tonys apiece. If you need an explanation of what that means, check out the sidebar my loyal minions … ah … I mean, editors … have placed somewhere around here.

I GIVE THIS...
FOUR TONYS

www.marvel.com

Godzilla against Mechagodzilla — or, if you prefer, *Gojira tai Mekagojira* — is one of a series of recent Godzilla movies exploring alternate histories of monster-plagued Japan. For example, in this 2002 movie, the original Godzilla

Ord of the Breakworld? Maybe all the good names are taken.

The Tony Scale

I GIVE THIS...
FIVE TONYS

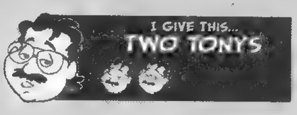
Five Tonys: Anything getting this rating is among the best comicdom has to offer. You should buy and read this, even if the genre or subject matter doesn't appeal to you. It's for your own good. Me, I live for comics and books this good … but not in a pathetic "Comic-Book Guy" sort of way.

I GIVE THIS...
FOUR TONYS

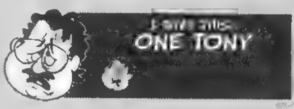
Four Tonys: I recommend anything earning this rating. Unless you don't like the genre, subject matter, or past work of the creators, I believe you'll enjoy this item. Isn't it uncanny how I can look right into your soul that way?

I GIVE THIS...
THREE TONYS

Three Tonys: This denotes something I find perfectly respectable. There are better books out there, but I wouldn't regret buying this item. Based on my review, you should be able to determine if it's of interest to you. Let The Force guide you.



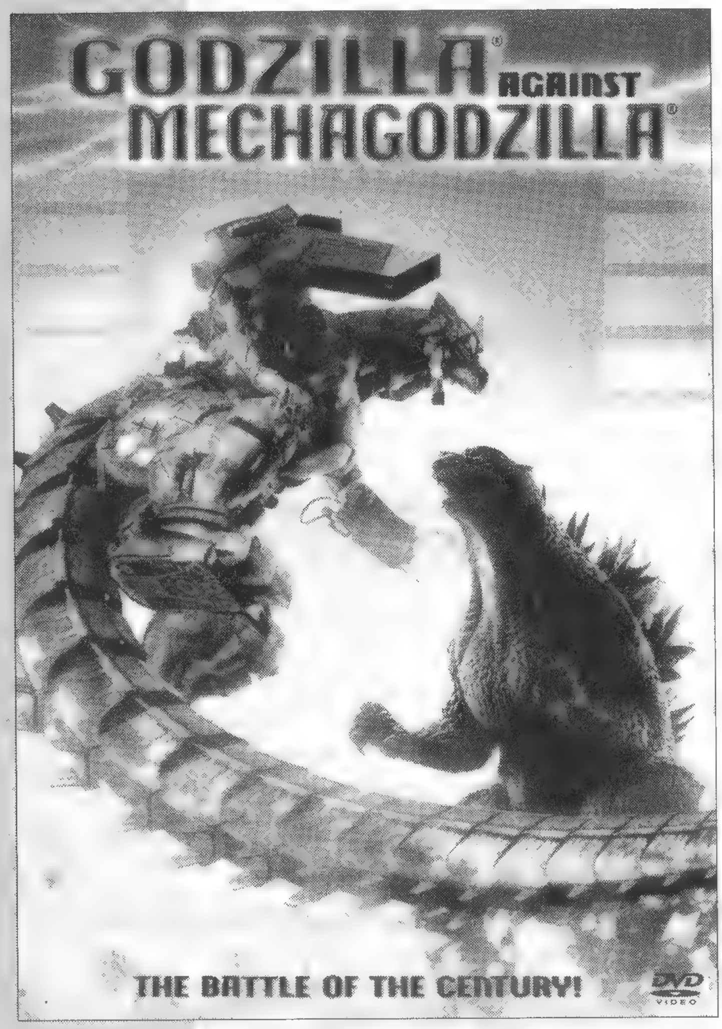
Two Tonys: Basic judgment call. I found some value but not enough to recommend it. My review should give you enough info to decide if you want to take a chance on it. You feeling lucky today, punk? Well, are you?



One Tony: Buy something else. Maybe I found something that wasn't completely dreadful in the item, but not enough for me to recommend it when there are better comics available. I only want what's best for you, my children.

I GIVE THIS...
ZERO TONYS

Zero Tonys: Burn your money before buying any comic book receiving this rating. It doesn't *necessarily* mean there's absolutely nothing of value here — though it *could* — but whatever value it might possess shrinks into insignificance before its overall awfulness. Oh, I'll still love you, if you buy them, but things will never quite be the same between us.



No one has yet figured out how to make Mechagodzilla look anything other than clunky and even downright silly.

was killed in 1954 and no other Godzilla has shown his scaly face since then. Other giant monsters have done the Tokyo stomp — Mothra is said to have been dispatched by a heat ray some years back — but the "King of the Monsters" has been conspicuous in his absence. Until now.

A new Godzilla shows up, kicks the military and dozens of city blocks around, and then takes a four-year sabbatical. The Japanese government recovers the bones of the first Godzilla and uses them to construct a cyborg. What they *don't* figure on is their cyborg having deep feelings for the new Godzilla.

You only *think* I'm kidding.

Godzilla against Mechagodzilla (Sony, $24.96) is a better film than my cheap jokes at its expense might lead you to believe. One of the things I like best about recent Godzilla movies is the human stories that accompany them. In this one, we have an earnest widower and his lonely daughter forming a connection with a hard-as-nails soldier seeking redemption for her past failure. I got a kick out of Shin Takuma's performance as the widower-scientist who falls for the soldier — and those of Akira Nakao and Kumi Kizuno as the two prime ministers who push forward the cyborg project at the risk of their careers.

Godzilla movies depend heavily on action sequences. The Godzilla stuff is well done, but, sadly, no one has yet figured out how to make Mechagodzilla look anything other than clunky and even downright silly. Grit your teeth and try to look beyond the dumb robot, and the film is entertaining.

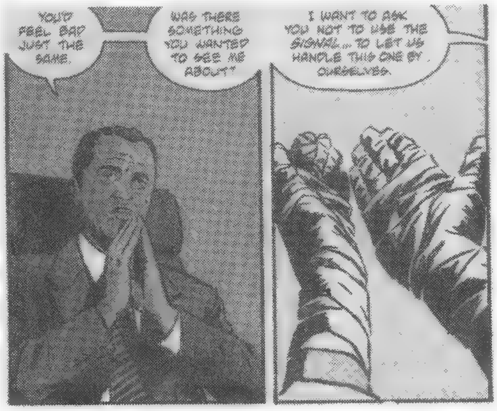
Godzilla against Mechagodzilla gets three Tonys. Keep in mind that I'm a total fool for Godzilla movies.

www.SonyPictures.com

I GIVE THIS...
THREE TONYS

Good cop stories also float my boat, and I'm particularly fond of seeing more or less realistic cops having to contend with super-heroes and super-villains. This is what drew me to *Gotham Central: In the Line of Duty* (DC, $9.95), a collection of the title's first five issues.

Writers Ed Brubaker and Greg Rucka do a good job with the Gotham cops. The perils they face as a consequence of working in Batman's city and getting caught in the overflow of his battles with his insane foes, as well as their reactions to the extreme risks of their jobs, all ring true to me. Indeed, the only element that does *not* ring true is The Batman himself, the sad result of two decades of editors who think Bruce Wayne is merely the disguise worn by a borderline insane vigilante. Sigh.


YOU'D FEEL BAD JUST THE SAME.
WAS THERE SOMETHING YOU WANTED TO SEE ME ABOUT?
I WANT TO ASK YOU NOT TO USE THE SIGNAL... TO LET US HANDLE THIS ONE BY OURSELVES.

When Batman's not on stage, I like *Gotham Central* very much. The writing is excellent, though I wouldn't object to a little more name-dropping in the scripts to help keep the characters straight. The Michael Lark art truly sells the stories.

The five issues reprinted in this trade paperback concern the kidnapping of a teen-

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Every time some close-minded pundit writes off the super-hero genre, we get a treasure like *Hench*.

ager, the following of false leads, a tragedy or two as the story progresses, and first-rate police work leading to the successful closing of the case. What will keep me coming back for more *Gotham Central* volumes is just that: the working of cases *sans* that guy claiming to be The Batman.

Gotham Central: In the Line of Duty earns three Tonys. Let's be careful out there.

I GIVE THIS... THREE TONYS

www.dccomics.com

"Everyone wants to know what women really want and it's four things. Chocolate is one of them."

That's the back cover come-on for *What Do Women Really Want? Chocolate!* (NBM, $12.95), a hardcover collection of cartoons by *The New Yorker*'s Donna L. Barstow. Don't tell me what the other three things are; if men knew what women really want, we'd be even more dangerous than we are now.

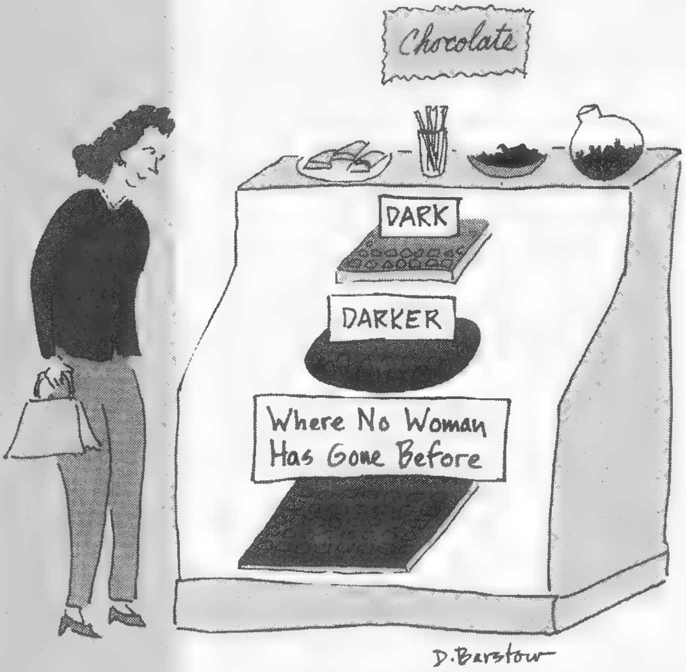
Barstow's cartoons are witty, if repetitive, which is often a problem with theme collections like this one. Interspersed with the cartoons are a few pages of clever quips on the theme. All in all, this is a fun book, perfectly suitable as a gift for the woman you love. Just wrap it with her favorite chocolates.

I'm a quick learner.

Barstow picks up three Tonys for this one. I'll add another one, if Godzilla movies turn out to be one of the other things women really want.

I GIVE THIS... THREE TONYS

www.nbmpublishing.com



Adam Beechen's *Hench* (AiT/PlanetLar, $12.95) is the story of a basically decent man whose misfortunes lead him to hiring himself out as a henchmen to super-villains. It's one of those obvious ideas that wasn't obvious until someone came up with it.

Beechen presents the idea superbly. Protagonist Mike Fulton lives in a world of costumed madness and human frailty. The super-hero and super-villain riffs are sometimes humorous and sometimes frightening. The balancing act is breathtaking.

Artist Manny Bello creates a visual world that echoes reality while including the big super-stuff. His storytelling is so good that I initially missed one of his homages to classic comics covers because I was so into *Hench* itself.

This graphic novel is so good it demands I dance around most of the specifics in reviewing it. You'll get no spoilers here, just an observation that Beechen plants seeds to at least one more "obvious" tale within this one and my insistence that he write that tale as soon as possible.

Every time some close-minded pundit writes off the super-hero genre, we get a treasure like *Hench*. It earns the full five Tonys.

I GIVE THIS... FIVE TONYS

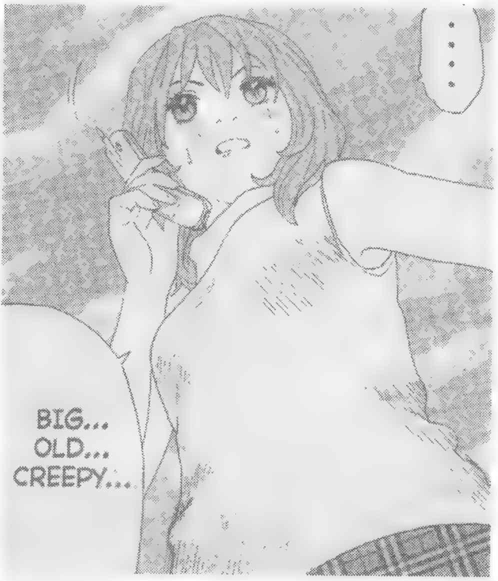
The pundits? They get my mocking derision.

www.ait-planetlar.com

Meter maid Kurimi Ayaki planned to leave the police force and get married. Her financial woes and those of her fiancé changed that plan, leaving her with no option but to become the eyes and ears of Inspector Himuro, a handsome, mysterious, tragic genius who can't (or won't) leave his home.

That's *.remote* (Toykopop, $9.99) by Seimaru Amagi (story) and Tetsuya Koshiba (art). The first volume introduces the characters and the concept, putting the inexperienced Kurimi on the trail of a killer clown who leaves bizarre clues to his next victim at the scene of each brutal crime. Amagi and Koshiba keep the action and suspense high, but the heart of the series lies in the characters and their relationships.

Kurimi is a compelling heroine. Her fiancé strikes me as all talk and no wallet, but she remains devoted to him. Her superiors seem to have little respect for her but their disdain for



Himuro is also obvious. This new assignment is the equivalent of throwing a non-swimmer into the deep end of the pool, but she stays afloat and then some. She's cute as a button, but her real beauty lies in her compassion, loyalty, and inner strength.

Himuro appears to be a cold fish, but you know there's more to him from the love his small staff has for him. If the story avoids making his association with Kurimi romantic (and I fear it won't), they could become one of the great teams in comics.

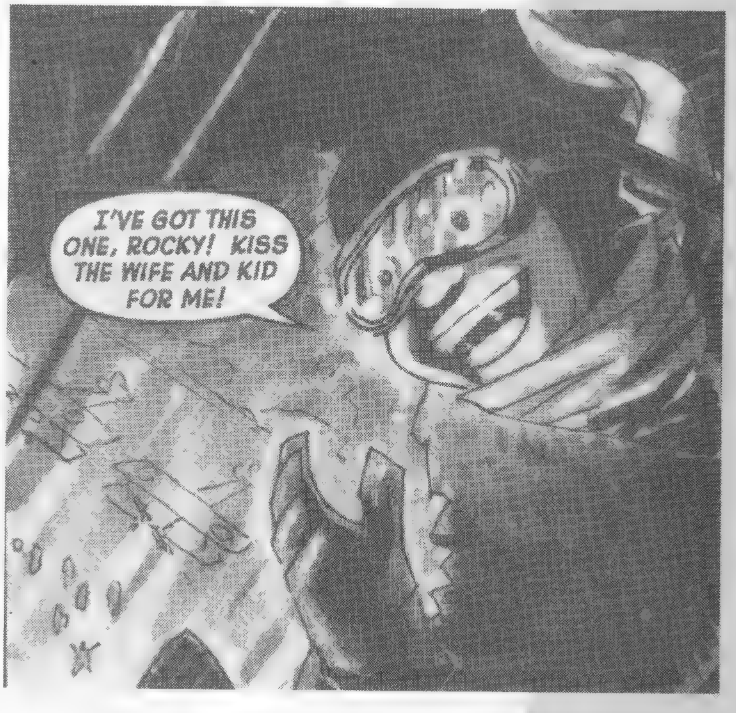
Tokyopop's *.remote* hooked me with this first volume. I'm giving it four Tonys and looking forward to the next book in the series, which is scheduled to hit the streets in August.

I GIVE THIS...
FOUR TONYS

www.tokyopop.com

The Black Forest (Image, $9.95) combines some of the classic fiends of filmdom — vampires, werewolves, zombies, Frankenstein's monster, and mad German occultists who might as well be the Nazis we've seen so many times — in a pulp adventure that is entertaining despite its hitting so many familiar notes. At 100 pages of spooky derring-do, the graphic novel delivers satisfying bang for 10 bucks. That works for me.

The setting is World War I before the official involvement of the USA. Cocky pilot Jack Shannon teams with aging magician Archie Caldwell to find out what the not-quite-Nazis are up to. Caldwell has a personal stake in this mission, and his character carries much of the tale's emotional weight. In the classic tradition, it's the Frankenstein monster who is the next-most-sympathetic player in the action-thriller.


I'VE GOT THIS ONE, ROCKY! KISS THE WIFE AND KID FOR ME!

Writers Todd Livingston and Robert Tinnell gleefully embrace their tale's old-movies and pulp-magazine inspirations. They pull off several nice twists along the way. Artist Neil Vokes does them one better by infusing the art with mood and movement that made me feel as if I were sitting in a comfy old theater watching the book on a big screen ... *sans* the sticky theater floor.

The Black Forest picks up a perfectly respectable three Tonys. It's a Saturday afternoon matinee in comics format, and I hope it's just the first such book we see from these creators.

I GIVE THIS...
THREE TONYS

www.imagecomics.com

Dark Horse Comics sent me a pair of previews recently, titles which take different spins on their respective genres. The issues will already be in the shops by the time this column appears, but I'm reviewing them from black-and-white copies.

Fierce #1 ($2.99) introduces psychic profiler Jonathan Fierce. Part of an elite FBI strike force assigned to bring down a ruthless crime syndicate, Fierce finds himself in the middle of unexpected circumstances that will push his abilities beyond all his previous limits. The mission and his survival depend upon it.

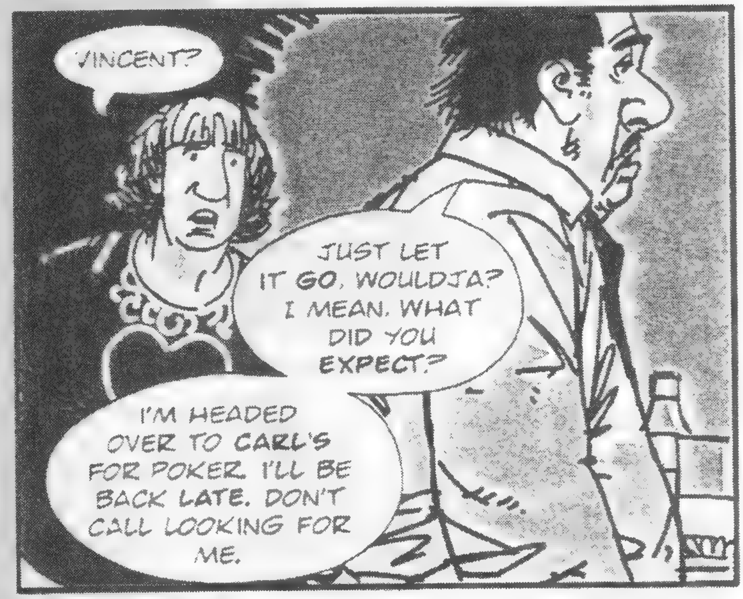
Writer Jeremy Love gives readers a complicated, intriguing hero in Fierce. He involves

***The Black Forest* is a Saturday afternoon matinee in comics format.**

readers in the character and makes them eager to see what happens next. Artists Robert Love (pencils) and Jeff Wasson (inks) do a good job with the storytelling — and a better one with expressive faces of the cast members.

Fierce #1 gets three Tonys. The next issue of this four-issue mini-series takes Fierce into the Jamaican underworld. I'm looking forward to seeing him operate in a setting readers don't see often enough in comics.

I GIVE THIS...
THREE TONY'S


VINCENT?
JUST LET IT GO, WOULDJA? I MEAN, WHAT DID YOU EXPECT?
I'M HEADED OVER TO CARL'S FOR POKER. I'LL BE BACK LATE. DON'T CALL LOOKING FOR ME.

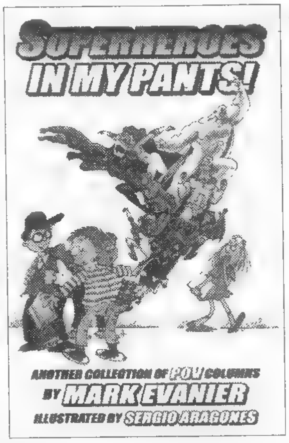
My problem with this first of four issues is that it fails to deliver a satisfying hunk of the story.

Intended for mature readers, *The Milkman Murders* #1 ($2.99) is a wonderfully unsettling horror story. Writer Joe Casey and artist Steve Parkhouse just flat-out give me the creeps, as they take us into the suburban dream gone horribly awry. I love their woebegone housewife, the center of their mad play, and the human monsters who make up her family and her desolate world. My problem with this first of four issues is that it fails to deliver a satisfying hunk of the story. It sets up the overall tale but stops just short of bringing me completely into the proceedings.

The Milkman Murders will doubtless read much better when it's collected into one volume, but I can only rate it on the individual issue before me. As thrilled as I am to see new work by Parkhouse, the best I can do for that issue is two Tonys.

I GIVE THIS...
TWO TONY'S

www.dhorse.com


SUPERHEROES IN MY PANTS!
ANOTHER COLLECTION OF POV COLUMNS
BY MARK EVANIER
ILLUSTRATED BY SERGIO ARAGONÉS

Mark Evanier is one of my oldest and dearest friends. That's something I feel compelled to reveal before I review *Superheroes in My Pants* (TwoMorrows, $12.95), his third collection of *CBG* columns.

I love him like a brother. In fact, during election years, I love him more than my *actual* brothers.

My long friendship with Mark doesn't mean he gets any special consideration when one of his books lands on my review pile. He's got to send me a check just like everyone else.

All kidding aside — unless you really *were* planning to send me a check — I would be recommending *Superheroes in My Pants* even if I loathed Evanier. His columns are entertaining and knowledgeable. When he presents his opinions on this or that, or writes about the folks he knows, he does so with a fairness and honesty that could destroy journalism as we know it today. In fact, my admiration and jealousy of his talents are such that I really *should* learn to hate him, just for the sake of my own self-esteem.

There are 28 columns in this collection. Evanier provides loving tributes to Julius Schwartz and Pat Boyette, offers sage advice for comics creators, relates hilarious tales of comics collecting and conventions, and puts forth the best advocacy of super-hero comics — or, at least, super-hero comics as they *should* be — that I have ever read.

Superheroes in My Pants gets five Tonys, because that's all my ratings scale allows.

Good old Mark Evanier. How I hate him.

I GIVE THIS...
FIVE TONY'S

www.twomorrows.com

TONY ISABELLA, comics writer and author, has been appearing in *CBG* since #3 in 1971. Review items can be sent to P.O. Box 1502, Medina, OH 44258. Check out his website at **www.worldfamouscomics. om/tony**, or e-mail him at **tony@wfcomics.com!**

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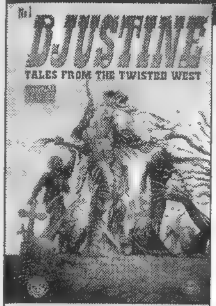
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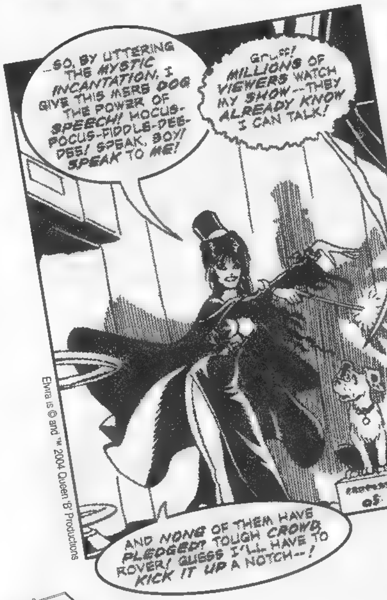
...SO, BY UTTERING THE MYSTIC INCANTATION, I GIVE THIS MERE DOG THE POWER OF SPEECH! HOCUS-POCUS-FIDDLE-DEE-DEE! SPEAK, BOY! SPEAK TO ME!
Gruff! MILLIONS OF VIEWERS WATCH MY SHOW--THEY ALREADY KNOW I CAN TALK!
PROPERTY OF
AND NONE OF THEM HAVE PLEDGED! TOUGH CROWD, ROVER! GUESS I'LL HAVE TO KICK IT UP A NOTCH--!

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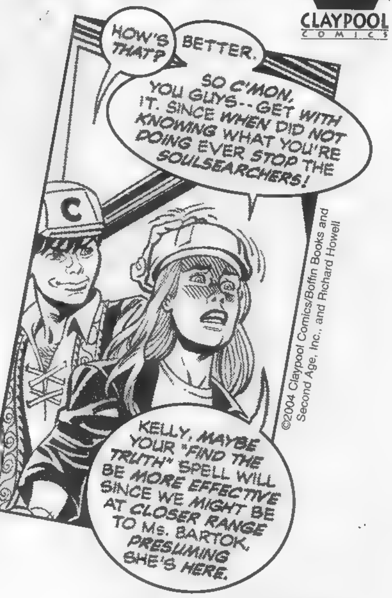
ELVIRA® #136

Elvira's raising public-TV funds is usually fun, but not when the demon Ka'ashkow is summoned and everyone has to give…till it hurts, in **"Wanted, Pledge or Alive!"** by **Strom, Smith,** and **Lachance.**

SOULSEARCHERS AND COMPANY #66

Gabriel got his monster-zapping gun from the angel Nadine, becoming a new champion. Now the evil energies create an opponent for him and his angel power, in **"Apparent Trap!"** by **Peter David, John Heebink,** and **Al Milgrom.**


HOW'S THAT?
BETTER.
SO C'MON, YOU GUYS--GET WITH IT. SINCE WHEN DID NOT KNOWING WHAT YOU'RE DOING EVER STOP THE SOULSEARCHERS!
C
KELLY, MAYBE YOUR "FIND THE TRUTH" SPELL WILL BE MORE EFFECTIVE SINCE WE MIGHT BE AT CLOSER RANGE TO Ms. BARTOK, PRESUMING SHE'S HERE.

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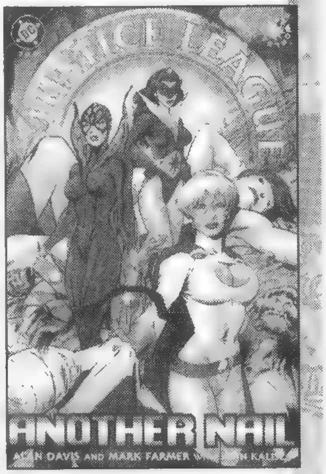
JLA: Another Nail #1-2

DC

$5.95, color, 48 pgs., available now
Writer: Alan Davis
Artists: Alan Davis, Mark Farmer
reviewed by **Jack Abramowitz** ★★



This series is the sequel to DC's Elseworlds title *JLA: The Nail*. The premise of that series was that a nail punctured Jonathan Kent's tire, keeping him and Martha from their date with destiny, when they encountered Superbaby. Kal-El's alternate upbringing prevented (or at least delayed) the world from having Superman. While not every change in that reality could be demonstrably linked to the absence of a Superman, that was the basic underlying principle.

So here's the sequel. We are now in a world with a Superman, albeit a rookie one. What's the point?

There's quite a lot going on around here. Foremost among the activities are cosmic shenanigans with The New Gods and The Green Lantern Corps. There are also subplots involving Batman, Green Arrow, The Outsiders, Star Sapphire, and many others. It's busy.

There are nice touches, including the presence of Astral Mage (a one-shot character from *Superboy*) and The Crime Syndicate (whose Ultraman seems unaffected by his counterpart Superman's delayed arrival).

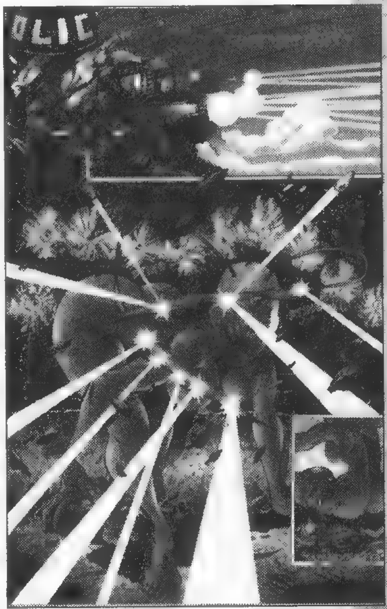
Davis is a skilled storyteller, but this series lacks its predecessor's raison d'être.

www.dccomics.com

Ant #2

Arcana Studio

$2.95, color, 32 pgs., available now
Writer and artist: Mario Gully
reviewed by **Ian M. Feller** ★★½



The concept of *Ant*: a pre-teen girl who projects her harsh surroundings through drawings onto the pages of her journal, is an interesting concept. But there's more to this story than just action and adventure and pre-teen angst. There is also the story of a father's love and devotion for his daughter as he attempts to provide for her during a bad situation.

The father has been accused of murder and the FBI is out to make the charges stick. Throughout this issue the father shows his compassion for his little girl and acts to protect her the best he can. But in her mind she doesn't need his protection because she is the hero: Ant.

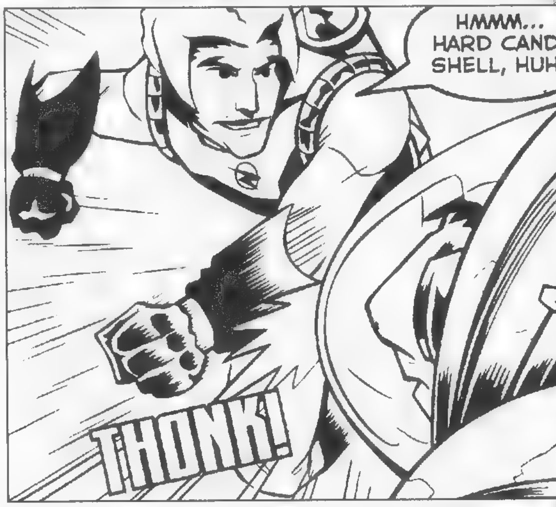
The story is well-paced and the shocking cliffhanger ending will leave you wanting for the next issue. Mario Gully has created an intriguing storyline that flows nicely and is complimented by his Greg Capullo-ish art style. This book's major flaw is its lack of an editor. The poor grammar and typos detract from what could be a major hit.

www.arcanastudio.com

Johnny Raygun Special Edition #1, *Quarterly* #1-2, *Classics*

Jetpack Press

$2.95 (except *Classics* is a FCBD comic), b/w, 24 pgs. (*Special*, *Quarterly* #1); 32 pgs. (*Quarterly* #2, *Classics*), available now
Writer: Rich Woodall; Artist: Matt Talbot
reviewed by **Steve Horton** ★★★


HMMM... HARD CANDY SHELL, HUH?
THONK!

Part super-hero parody, part Silver Age homage, *Johnny Raygun* is silly, old-school goodness that makes fun of (but never mocks) its super-hero conventions.

Johnny Raygun is a member of an interplanetary police force like the Green Lanterns, but with rayguns instead of rings. He's a bumbling hero who manages to wreck things in the process of saving victims, but his boss, Dirk Squarejaw, can't deny the results.

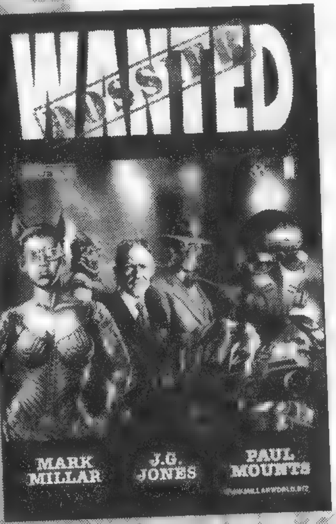
Johnny has allies in the fight against crime, all amusing: H2Olaf is a Russian waterbreather who's the straight man to Johnny's comic relief, and Doctor Oog is a former caveman, evolved into the world's smartest man.

From panel layouts to choice of font to outrageous editorial asides, Johnny Raygun screams Silver Age in the same way the Freedom Force videogame does. Not that there's anything wrong with that. It's lighthearted fun that's funny, not campy, and even when it verges into topical humor (as when it takes shots at the Wachowski brothers and the *Matrix* films), it doesn't lose its charm. Terrific.

www.johnnyraygun.com

Wanted: Dossier

Image/Top Cow
$2.99, color, 36 pgs., available now
Writer: Mark Millar; Artists: Various
reviewed by **Ray Sidman** ★★★



No doubt the deserved raves surrounding Mark Millar's *Wanted* six-issue mini-series sparked the fire for this one-shot, and it's a delight. Industry notables try their hands at the characters in the *Wanted* universe. Brian Michael Bendis does Doll-Master. Tim Bradstreet takes on The Original Killer. Jae Lee delivers a menacing Mister Rictus. John Romita Jr. handles the protagonist The Killer. Ashley Wood does what Ashley Wood does best with The Council of Five. And on and on, able hands carrying out their vision of Wanted.

Arguably, the coolest part of this is Millar's intro. He digresses on the origins of the Wanted storyline, which occurred some three decades ago, out of admiration for a sibling who "pulled a great, big scam" on one of his smaller siblings.

Millar provides text for each of the character profiles. It's to be hoped that this will appear in the Wanted trade whenever it goes to press. It'd be worth an extra two or three dollars. Readers can now sit back and wait for the rest of the mini-series to unfold with drooling anticipation.

www.imagecomics.com

Punisher #7

Marvel
$2.99, color, 32 pgs., available now
Writer: Garth Ennis
Artist: Leandro Fernandez
reviewed by **Ian M. Feller** ★★★

When an IRA-designed bomb explodes at a Hell's Kitchen bar, setting off local gang violence, The Punisher is nearly one of the casualties, as he sits across the street, eating. When he goes searching for those involved, his main target, a gang leader, is abducted. Then, an unexpected and extremely violent player joins the game and recruits a killer from the past into the fold against his will.

When it comes to comic-book violence, Garth Ennis is the master. No one else has killed or maimed in as creative a way as he has. But in this issue, he portrays the horror and violence of the bombing in a way that makes the reader think Ennis has seen it firsthand. Even the usually brutal Punisher is shown in an unusually humane way. It's a well-done job by Ennis, but compliments also need to go to Leandro Fernandez, who shows the brutality in a wide-screen way that makes the reader feel as if he or she were there. It's a disturbing feeling but makes for a great set-up to this six-part story.

www.marvel.com

Lucifer Fawkse: Orcus Ex Machina #1

Rorschach Entertainment
$3.50, b/w, 32 pgs., available now
Writer: Ulf Imwiehe
Artist: Ryan Sergeant
reviewed by **Steve Horton** ★★

Lucifer Fawkes is a hard-drinking, foulmouthed crime fighter called a Keeper, because he protects the world from the supernatural. Writer Ulf Imwiehe melds Batman, Doctor Strange, and Wolverine into an antihero who would sooner drink away his problems than face them. Unfortunately, the story loses its way in all the unnecessary bad language and adult themes. Imwiehe wants to have his cake and eat it, too: traditional super-heroics mixed with profanity, and the two rarely mix well.

It also doesn't help that Fawkes looks great on Brett Weldele's stunning cover but looks silly as drawn by Ryan Sergeant in interior pages. Maybe it's just that his headpiece looks like Batman's, drawn badly.

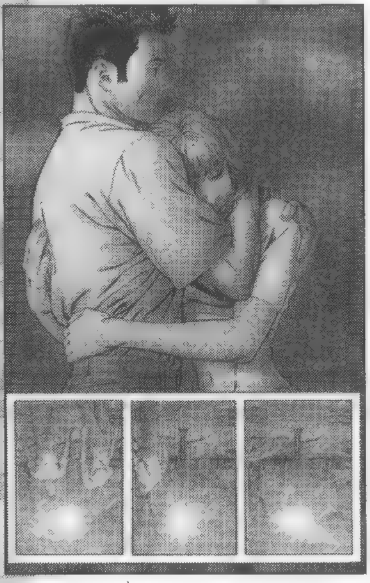
Imwiehe spends the first several pages with Fawkes changing the channel, revealing much about this dystopic world and evoking Frank Miller's Dark Knight stories in the process.

Fawkes creator Brian Meredith would be wise in the future to drop the F-bombs and focus on telling straight-ahead supernatural heroic tales. It's a neat concept; it just needs maturity.

www.rorschachentertainment.com

Green Lantern #177

DC
$2.25, color, 32 pgs., available now
Writer: Ron Marz
Artist: Luke Ross
reviewed by **Ian M. Feller** ★★★



This issue brings a new woman into Kyle Rayner's life, while another woman leaves. But as seems to be his luck with woman lately, this new one is out to kill him.

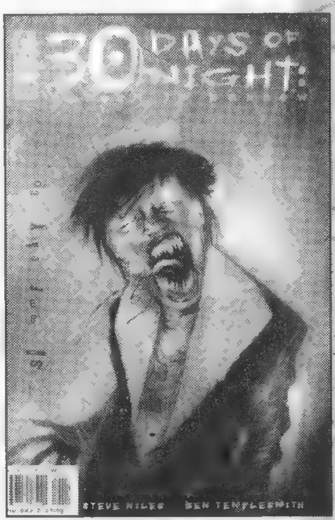
An unseen, but powerful, entity has ordered the release from prison of Fatality, a potent Green Lantern killer. In exchange for her perpetual freedom, she is given the task of killing Kyle Rayner and delivering his ring. Her request to also kill John Stewart adds a twist to the upcoming story.

Cut to an obligatory fight scene of Kyle easily handling a local super-villain before heading off and being confronted by Jen, his girlfriend until last issue. The remainder of the issue is the touching and heartfelt final conversation between the two former lovers that is only made more tasteful by the pencils of artist Luke Ross. The two finally put their differences and the past behind them and head into their own separate futures. For Jen it is a new romance. For Kyle — it's headlong into Fatality and her attempt to kill him.

www.dccomics.com

30 Days of Night: Return to Barrow #1-#4

Idea + Design Works
$3.99, color, 32 pgs., available now
Writer: Steve Niles
Artist: Ben Templesmith
reviewed by **Jim Johnson** ★★½



Although this series' predecessor, *Dark Days*, didn't quite evoke the same level of suspense as the original *30 Days of Night*, Steve Niles proved that he could write a fitting sequel without the creative backdrop of month-long darkness. This time, though, the return to Barrow does not signal a return to the psychological thrills that readers probably expect.

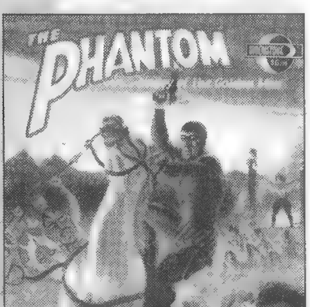
In fact, the franchise is showing signs of being bled dry, so to speak. Niles' clan of vampires, who once again seek to spend a solid month of feasting on human victims, remains scary, but, since it's already been done, the suspense is artificial. The first three issues (the entire length of the first series) are short on new thrills but long in exposition. And an intriguing new threat goes unmentioned until the third issue.

Like Niles' story, Ben Templesmith's art remains appropriately creepy, just as it was in the preceding series. And the one before that. And so on. But, in absolute terms, even a derivative story by these two ranks higher than many other horror comics out there. Maybe they should just try something else next time.

www.idwpublishing.com

The Phantom: Valley of the Golden Men

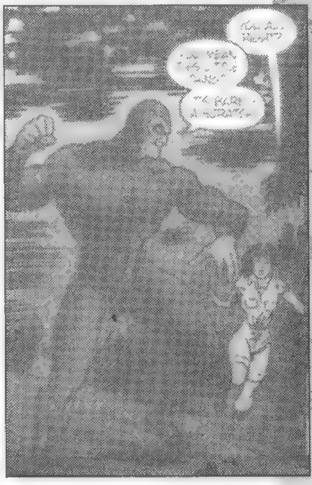
Moonstone
$6.95, color, 48 pgs., available now
Writer: Tom DeFalco; Artist: Lou Manna
reviewed by **S.A. Bennett** ★★★½



The Moonstone *Phantom* comics have, frankly, been of uneven quality, but this one is top-notch. First, it starts with a wonderfully pulpy title; then, readers are given a rare chance to see Marvel writer Tom DeFalco working outside the Marvel universe.

He clearly "gets" the subtle character of the character and hits one out of the park with a story that has absolutely everything a classic Phantom story should have. There's: The Phantom's wife Diana in peril again; a member of the villainous Singh family; a beautiful wicked woman; and, naturally, plenty of lightning-fast action undercut with some of The Phantom's deliciously dry quips.

But DeFalco's more than ably assisted by the wonderful art of Lou Manna, who apparently thinks the classic character has too long been cramped inside tiny comic-strip panels. Here, The Phantom's gigantic figure, arms crossed on his chest, frequently fills an entire page. The only complaint about the story is that The Phantom never gets to throw down with the Conan the Barbarian-looking king of the Golden Men.



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Gemstone Comics
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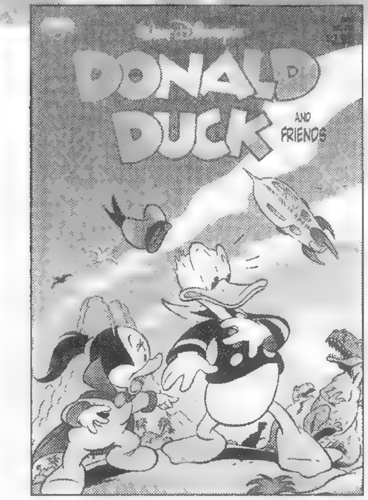
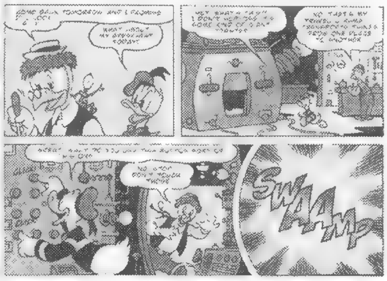
Writers and artists: Various
reviewed by **Tony Isabella** ★★



The three stories in this issue star Donald Duck, his friend Mickey Mouse, and Don's nephews Huey, Dewey, and Louie in their roles as Junior Woodchucks.

"Worlds Apart" by writer Lars Jensen and artist Marco Rota is a gem of an adventure. Poking around super-inventor Gyro Gearloose's lab gets Donald transported to prehistoric times and also makes him a magnet for people and things from other eras and places. Joining him in the distant past are space-traveler Luna and an unforgiving squad of law robots. The action is fast, the perils keep coming, and Roca draws one heck of a T. rex. It's a great story.



Mickey Mouse doesn't fare as well. The most interesting thing in his story is the odd resemblance between its Chinese detective and underground comix genius Robert Crumb.

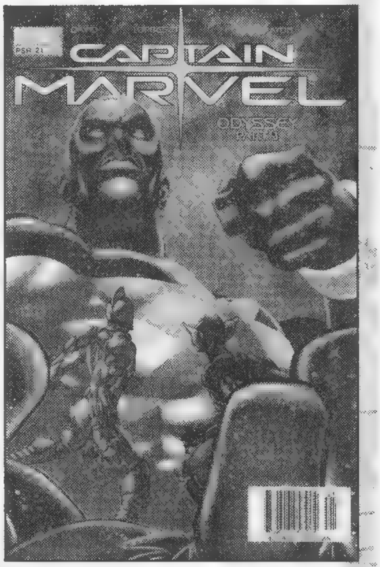
Things pick up with the slight-but-entertaining Junior Woodchucks adventure, as the boys take Daisy on a survival course. It's a fun story, but the Woodchucks aren't as supremely capable as readers have seen them in the past.

Donald Duck and Friends is suitable for all ages.

www.gemstonepub.com

Captain Marvel #19-23

Marvel Comics
$2.99, color, 36 pgs., available now
Writer: Peter David
Artist: Aaron Lopresti
reviewed by **Tony Isabella** ★★★



Genis, son of the legendary Captain Marvel, has had a few problems following in Dad's footprints. He was insane for a while, but he's gotten a handle on it and is trying to atone for what he did while he was uncontrollably insane.

When not-so-legendary sidekick Rick Jones' wife Marlo shows up at their doorstep as an evil killing machine from the future and crumbles into dust before them, Rick asks Marv to prevent that deadly destiny. Time-hopping of a somewhat inexact nature follows.

David keeps the plot twists and snappy banter on high throughout these issues. In our time, the sorcerous Magus kicks off a plan that can't be good. In the future, Genis and Rick are menaced by Magus' immortal — and evil — son.

Top-notch pencil art by Aaron Lopresti and Pat Quinn and amazing color art by Chris Sotomayor combine with David's "gotta get that next issue" brand of storytelling to make *Captain Marvel* great fun for teens and older readers.

www.marvel.com

Kade #2

Arcana Studio
$2.95, color, 32 pgs., available now
Writer: Sean O'Reilly
Artist: Eduardo Garcia
reviewed by **Ian M. Feller** ★★

In his quest to destroy the demon Apollyon, Kade finds himself side-by-side with the heroic Kamric as the two prepare to battle a hoard of demons. But Kamric urges Kade, the prophesied leader of his people, to escape and save himself so he may fulfill his destiny. Before he can do so, he is captured.

Apollyon decides that Kade should be humiliated and his people turned against him instead of killed. As his spirit is nearly broken, and his believers start to show doubt, Kamric, with the help of Ezra and a band of do-gooders, race in to save him and whisk him away to safety, spoiling Apollyon's big day.

This issue also features a back-up story detailing an important time in the history of Kade's world: The War of the Vampyres.

Both stories are competently written with art that shows promise but suffers from heavy-handed inking and poor color choices. Details in the art are difficult to decipher making the storytelling hard to follow. An editor would also be a good thing.

www.arcanastudio.com

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778FB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$12.00	$39.00	$170.00
825FB	8 1/4 x 10 1/2	Large Comics, Mag. & Letter - fits 875	$13.00	$42.00	$185.00
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700HB	7 x 10 1/2	Standard Comics - fits 725	$8.50	$36.00	$125.00
750HB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$9.00	$39.00	$135.00
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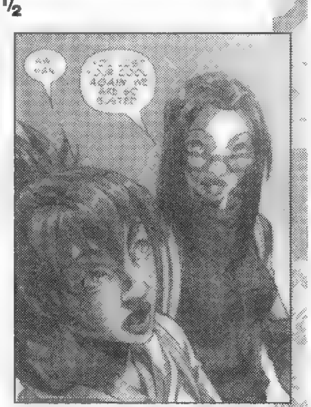
Amazing Fantasy #1

Marvel

$2.99, color, 32 pgs., available now
Writer: Fiona Avery
Artist: Mark Brooks
reviewed by **Brett Weiss** ★½



Named after the short-lived 1960s title that launched a certain web-headed Web Slinger with its final issue (#15, of course), *Amazing Fantasy* #1 introduces a new Spider-Girl. However, the teen in question appears in costume only on the cover. Thus, modern readers are given yet another slowly paced (at least so far) Marvel series that substitutes "realistic" characterizations and "important" back-story for quick pacing and Stan Lee-style thrills and imagination.

Anya, who will apparently become Spider-Girl at some point, is a brave, highly independent high schooler who's not afraid of anyone — not even the school bully. This won't-back-down attitude, which stems in part from the fact that her mother abandoned the family long ago, frequently gets her into trouble, making for a potentially intriguing character. However, the surrounding elements, which include phony dialogue ("Someone's gonna get kicked!") and a hackneyed (not to mention confused) coplot involving a secret agency and a supernatural man in black, make the story somewhat less than amazing.

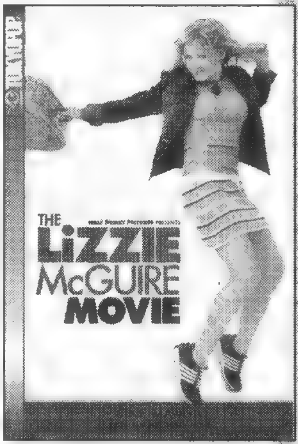
Nice art, though: It shows ample manga influence, yet it's highly detailed.

www.marvel.com

The Lizzie McGuire Movie Cine-Manga

Tokyopop

$7.99, color, 96 pgs., available now
reviewed by **Jack Abramowitz** ★½



This Cine-Manga, while as wholesome as its companion volumes, as well as the movie upon which it is based, is nonetheless disappointing.

First of all, how long ago was this movie? This Cine-Manga is hardly riding a wave of popularity, but as the *Lizzie McGuire TV Cine-Mangas* still lag considerably behind "real time," we'll cut it some slack.

The pictures and text in this volume are somewhat larger than in many other Cine-Mangas, which is good, but the story is accordingly abbreviated. Whether this is a consequence of increasing the panel size or of some other factor is irrelevant. There are jagged plot cuts throughout, although these may not be apparent to movie non-viewers.

Gone is Lizzie's cartoon alter-ego, replaced by run-of-the-mill first-person narration. This robs *Lizzie McGuire* of half its distinctiveness. Hilary Duff still provides pleasant enough eye candy, but her animated avatar was unique.

As noted, it's still a wholesome comics product, a commodity which is too rare. 'Tweens and younger teens will still go for it, warts and all.

www.tokyopop.com
ISBN 1-59182-832-5

The Review Crew

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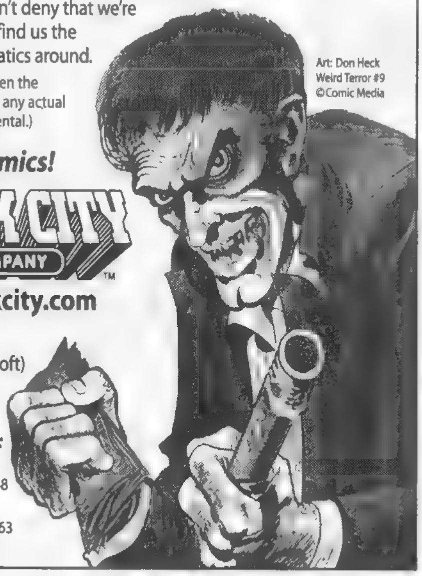

Art: Don Heck
Weird Terror #9
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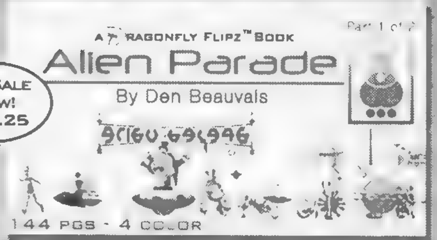

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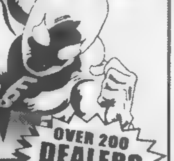

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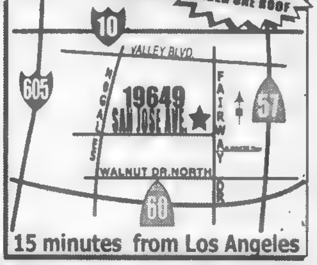

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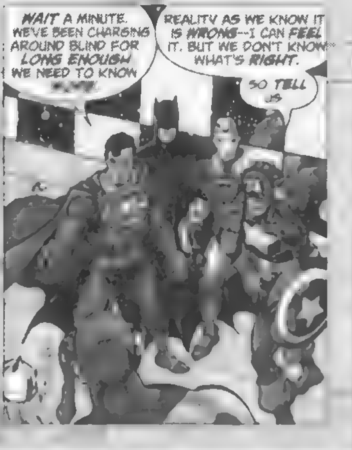
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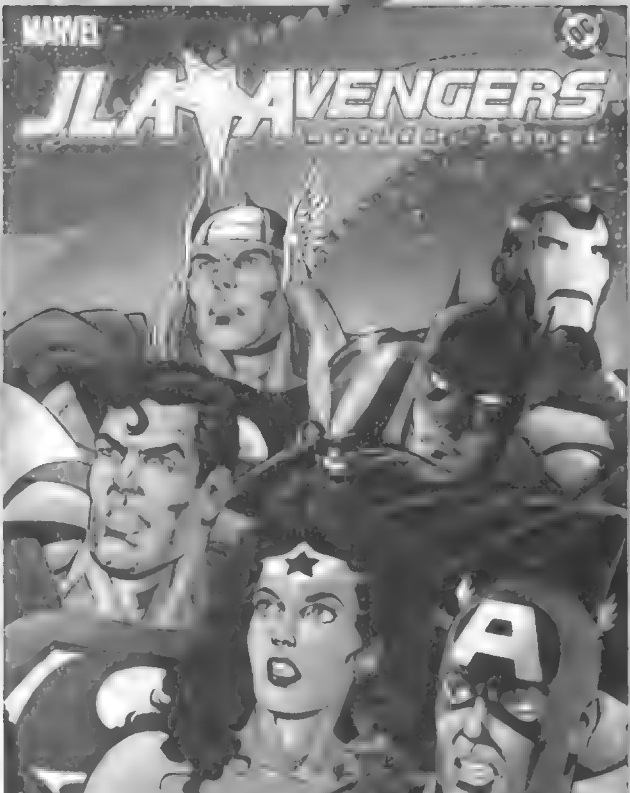
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JLA/Avengers: The Collector's Edition Oversized Slipcased HC

DC/Marvel

$75, color, 288 pgs., available late August
Writer: Kurt Busiek; Artist: George Pérez
reviewed by **George Nelson** ★★★★

The intercompany crossover for which fans waited more than 20 years gets the deluxe treatment with this two-volume package collecting the mini-series. Collected in the first volume, which features introductions by Stan Lee and the late Julius Schwartz, Busiek and Pérez provide a tale that lives up to two decades of anticipation, with a clever plot that lets them creatively use characters from throughout both teams' histories. (Pérez ends up drawing, not only every member of each team, but multiple incarnations of several.)

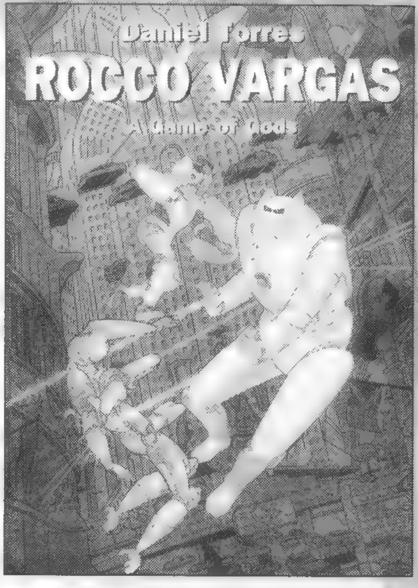
More than a series of slugfests — though there are plenty of those, including battles fans have speculated about for years — the story by Busiek delivers great character moments and plot twists galore. Perhaps no artist in comics bests Pérez in handling this many characters in a single story, and this tale shows why Pérez has been the primary artist fans have associated with this concept for years.

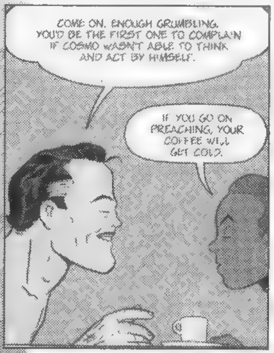
The 64-page companion volume includes the original 21 pages of pencils from the canceled 1980s crossover, Busiek's proposal for the mini-series, plot synopses, and other extras.

www.dccomics.com
ISBN: 1-40120-207-1

Rocco Vargas: A Game of Gods

Dark Horse
$14.95, color, 46 pgs., available now
Writer and artist: Daniel Torres
reviewed by **S.A. Bennett** ★★★★


Daniel Torres
ROCCO VARGAS
A Game of Gods


COME ON. ENOUGH GRUMBLING. YOU'D BE THE FIRST ONE TO COMPLAIN IF COSMO WASN'T ABLE TO THINK AND ACT BY HIMSELF.
IF YOU GO ON PREACHING, YOUR COFFEE WILL GET COLD.

Dark Horse has been good to fans, releasing yet another hardcover adventure of Daniel Torres' singular hero, Rocco Vargas. Vargas is a nightclub owner, science-fiction writer, and part-time spy — a career combination not often seen.

Suave and dapper, this European-style hero would, sensibly enough, prefer to lounge poolside with his green houseboy Samson and beautiful girlfriend Dr. Jill Covalsky than "fight crime." So Rocco doesn't hurtle into the cannon's mouth as much as gently insinuate himself into a plot that involves a gambling ring staging deadly matches between giant robots in urban areas and an anti-robot religious cult.

Rocco's so laid back that he only decides to stop the bad guys when they kidnap his robot Cosmo to blackmail him into fighting in one of their matches. "Style" is the byword for both the characters and their adventures, which are set in a wonderfully realized retro-future that seems to come from equal portions of Hergé and classic American comic strips. It's funny, sexy, and incredibly beautiful.

www.darkhorse.com

War Stories Vol. 1

DC/Vertigo
$19.95, color, 240 pgs., available now
Writer: Garth Ennis
Artists: Chris Weston, Gary Erskine, John Higgins, Dave Gibbons, David Lloyd
reviewed by **Jim Johnson** ★★★½

When one first imagines the idea of Garth Ennis writing a war comic book, one probably conceives of images of sadistic Nazi experiments and hellish battlefields littered with human remains. Instead, he applies his personal fascination with, and impressive knowledge of, World War II and yields a quartet of passionately rendered tales that are amazingly diverse, going well beyond his reputation as master horror maker.

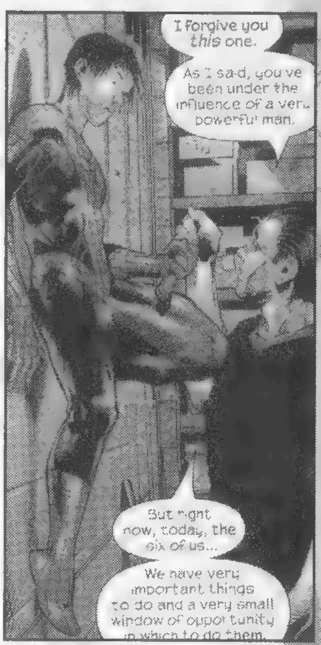
Each story has its own definitive flavor, from the pervasive bleakness of Nightingale to the black humor of D-Day Dodgers. Ennis' versatility blows apart the perceived stereotypes of the war genre in comics. There's no heroic, war-loving sergeant who takes a grenade explosion for his troops, but there are everyday men who could have been our fathers and grandfathers — from both sides, heroic and otherwise — who try to survive a war that is not their own.

Those who normally shun this genre, or Ennis himself, should still have a look. This is most certainly not our fathers' (or grandfathers') war comic; but these are their war stories.

www.dccomics.com

Ultimate Spider-Man Vol. 9: Ultimate Six

Marvel
$17.99, color, 208 pgs., available now
Writer: Brian Michael Bendis
Artists: Mark Bagely, Joe Quesada, Trevor Hairsine
reviewed by **S.A. Bennett** ★★★★


I forgive you *this* one.
As I said, you've been under the influence of a very powerful man.
But right now, today, the six of us...
We have very important things to do and a very small window of opportunity in which to do them.

The idea of a bunch of super-villains joining forces to defeat one super-hero was a hoary concept even when Stan Lee used it to create The Sinister Six, but Brian Michael Bendis works his usual magic on the idea.

The trite becomes genuinely dangerous, as Bendis reaches into his crime-comics past and quickly establishes his antagonists as a chillingly real-seeming cadre of incredibly dangerous psychopaths, sociopaths, and just plain thugs (none of whom would ever cop to being "villains").

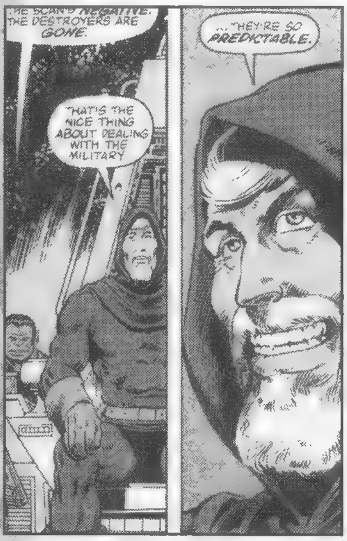
It's probably time Marvel dispenses with the polite fiction that the Ultimate line is in any way "for kids." This story has all the collateral damage of an Ultimates story with the emotional wreckage one would expect from an issue of *Ultimate Spider-Man*.

Usually, readers can't wait for a great villain to have a rematch with their favorite hero, and the Bendis version of Norman Osborn definitely qualifies — but, for Peter's sake, let's hope he never gets loose again.

www.marvel.com
ISBN: 0-78511-312-6

Dreadstar Vol. 1 & 2

Dynamic Forces
$19.95, color, 200 pgs., available now
Writer and artist: Jim Starlin
reviewed by **Jim Johnson** ★★★


THE SCAN'S NEGATIVE. THE DESTROYERS ARE GONE.
THAT'S THE NICE THING ABOUT DEALING WITH THE MILITARY
...THEY'RE SO PREDICTABLE.

Well, this is a welcome sight. The first 12 issues of Jim Starlin's likeable and much-missed series from the '80s are finally rescued from the black hole of near-obscurity. Vanth Dreadstar, we welcome you to the age of trade paperbacks.

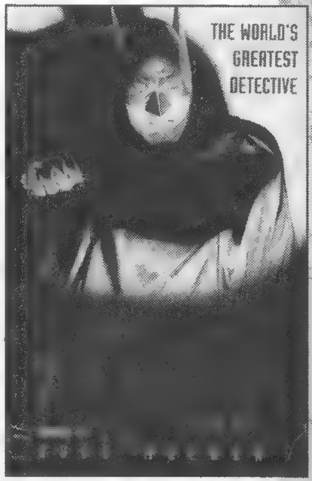
Nearly a generation has passed since this series was introduced as the premier creator-owned title from Marvel's old Epic Comics imprint, so listen up, kids: Dreadstar and his crew are a group of intergalactic rogues trying to stop a bloody, 200-year war between the theocratic Instrumentality and the imperialistic Monarchy. It's mostly a straightforward, medium-weight science-fiction adventure, albeit one periodically punctuated by such disturbing Starlin trademarks as multiple crucifixions and widespread death and destruction.

It's like seeing *Star Wars* for the first time: Sure, the values are dated (both social and production-wise), but it's still charming. Curious youngsters as well as nostalgic oldsters will enjoy this piece of history. These two volumes are available now, but a subsequent hardcover edition comprising all 12 original issues will be available in September.

www.dynamicforces.com

The Forensic Files of Batman

IBooks
$22.95, 350 pgs., available now
Writer: Doug Moench
reviewed by **Brent Frankenhoff** ★★★½



Cross *CSI* with The Dark Knight and you get this gripping book, which features several cases solved by Batman using the latest in forensic technology.

Writer Doug Moench sticks to the early days of Batman's career for the most part, with a few flashback chapters that visit the years of his training.

Through Batman and Bruce Wayne's experiences, the reader learns how various detection techniques have evolved over the years and which ones are the best these days.

Long-time Batman readers will have little trouble figuring out the suspects when the stories feature a villain from Batman's Rogues' Gallery, but other tales have enough of a twist to keep the reader guessing until the end.

One jarring point is switching between Batman's point of view to have Alfred take up the story. Moench should have picked a central figure and stuck with them for the entire book.

This is not an action-packed book, but it is a page-turner for detection fans and shows a side of Batman that occasionally comes through in the comics, the cerebral crimefighter rather than the confrontational.

www.ibooks.com
ISBN: 0-7434-8732-X

Planetary Vol. 3: Leaving the 20th Century HC

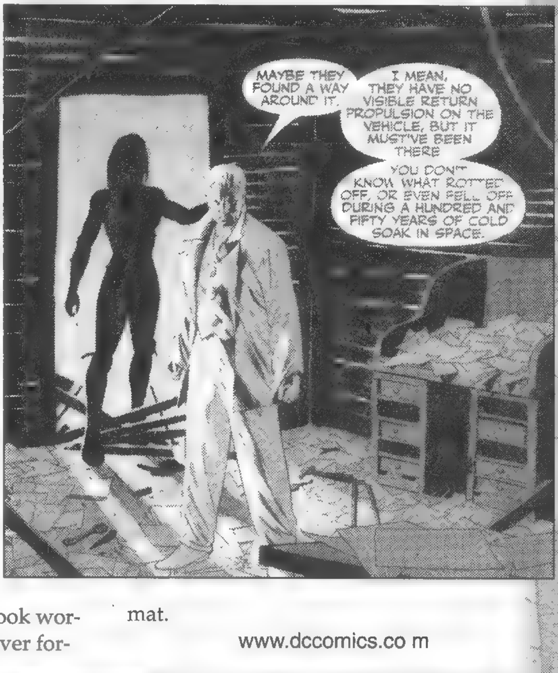
DC/WildStorm
$24.95, color, 192 pgs., available now
Writer: Warren Ellis; Artist: John Cassaday
reviewed by **Jim Johnson** ★★★½

Individual issues of this series have been infrequent of late, but that doesn't change the fact that *Planetary* remains one of the best ongoing titles currently published — whenever that may be.

This latest hardcover collects #13-18 of the series — and, for those who don't know, Planetary is Warren Ellis' group of underworld, super-powered archaeologists of the fantastic. Imagine *Challengers of the Unknown* meets *X-Files.* But it also includes a number of allegorical references to literary figures, including many from the world of comics, adding a whole new element of fun to Ellis' already superb stories.

This volume's references include nods to Alan Moore's *League of Extraordinary Gentlemen* and Edgar Rice Burroughs' *Tarzan*, among others. The stories are essentially stand-alones, but all are part of a larger one, part of which incorporates a clandestine group known as The Four; one guess as to whom Ellis patterned them after.

John Cassaday's beautifully textured linework is complemented by Laura Martin's equally gorgeous colors. The chemistry among these three creators is what makes this stunning book worthy of collection in this hardcover format.


MAYBE THEY FOUND A WAY AROUND IT.
I MEAN, THEY HAVE NO VISIBLE RETURN PROPULSION ON THE VEHICLE, BUT IT MUST'VE BEEN THERE
YOU DON'T KNOW WHAT ROTTED OFF, OR EVEN FELL OFF DURING A HUNDRED AND FIFTY YEARS OF COLD SOAK IN SPACE.

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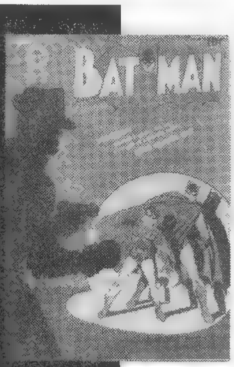

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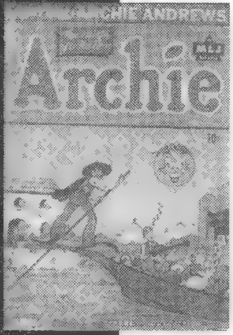
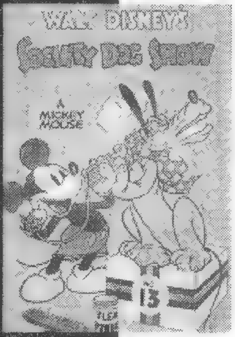

ARCHIE ANDREWS
Archie

ONE BRIDEGROOM TOO MANY
FLASH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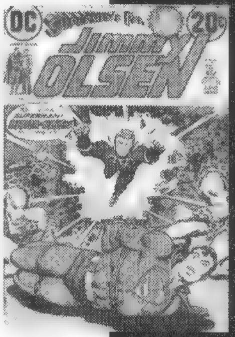
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Fantastic Four Vol. 4: Hereafter

Marvel

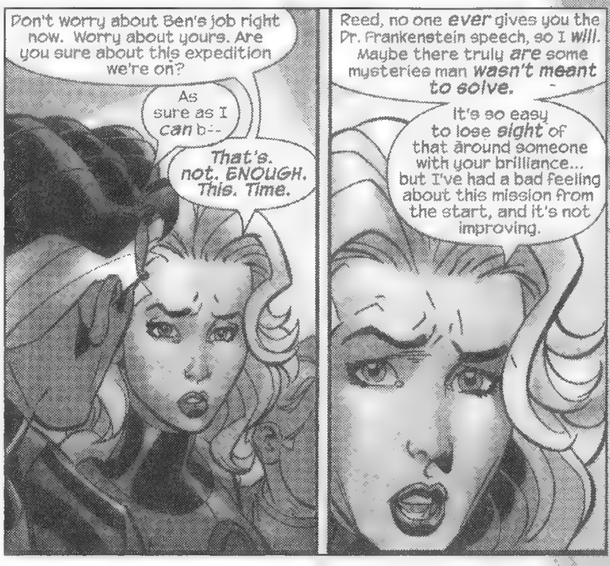
$11.99, color, 120 pgs., available now

Writer: Mark Waid; Artists: Mike Wieringo and Karl Kesel

reviewed by **George Nelson** ★★★

Bent on restoring the deceased Ben Grimm to life, Reed takes Sue and Johnny to the real "final frontier" to retrieve his friend's soul, transporting the team to Heaven by means of a cleverly utilized artifact of *FF* lore. Waid perfectly captures the tensions among surviving FF members, particularly Sue's misgivings from the start. The story, capably drawn by Wieringo, contains twist after twist. The team's rationale as explorers is reaffirmed in a scene leading up to the story's real payoff, an audience with the Almighty. (Just think of who might represent the Creator to the FF.)

Waid and Wieringo follow with a more lighthearted two-parter featuring The Human Torch and Spider-Man. Johnny, unaccustomed to negative reaction from the public, goes to The Wall-Crawler to seek his advice on how to cope with being hated by the public. The story perfectly showcases the friendly rivalry between the two, as each tries to "get" the other, even as they battle Hydro-Man. (Johnny suffers a "wardrobe malfunction" during the fight, and The Web-Slinger provides his own solution — maybe as revenge for a costume gag Johnny pulled years ago.)


Don't worry about Ben's job right now. Worry about yours. Are you sure about this expedition we're on?
As sure as I can b--
That's. not. ENOUGH. This. Time.
Reed, no one *ever* gives you the Dr. Frankenstein speech, so I *will.* Maybe there truly *are* some mysteries man *wasn't meant to solve.*
It's so easy to lose *sight* of that around someone with your brilliance... but I've had a bad feeling about this mission from the start, and it's not improving.

www.marvel.com

ISBN: 0-78511-526-9

Crisis on Multiple Earths Vol. 3

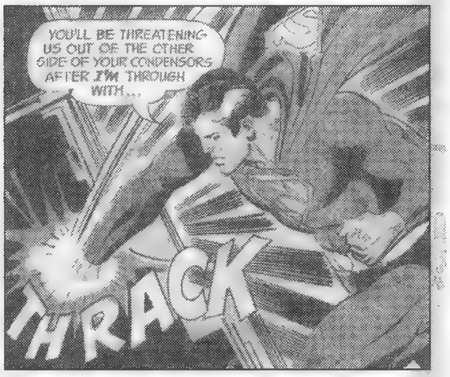
DC

$14.95, color, 192 pgs., available now

Writers: Mike Friedrich, Len Wein

Artists: Dick Dillin, Joe Giella, Dick Giordano

reviewed by **George Nelson** ★★★


YOU'LL BE THREATENING US OUT OF THE OTHER SIDE OF YOUR CONDENSORS AFTER *I'M* THROUGH WITH...
THRACK

Fans of the current *JLA* and *JSA* should enjoy the tales in this third collection of the two teams' annual meetings. Following a story by Mike Friedrich, writer Len Wein begins the practice of adding a third group of heroes to the annual team-ups, first sending the teams on a quest through time to find the Seven Soldiers of Victory, then to Earth-X to help the Freedom Fighters overthrow the Nazis, who won World War II. JSA fans will be treated to the modern-age debut of Sandy (JSA's Sand) in a tale providing the roots of his current powers, as well as the return of The Star-Spangled Kid, Star Girl's predecessor.

Dick Dillin's pencils are served ably by his inkers. Friedrich's tale provides an interesting perspective on the Robins of Earths 1 and 2, though you would have thought the JSAers would have accepted their ex-Boy Wonder as more of an equal by this point. After the JLA/JSA/SSoV meeting, Wein pares down the rosters in the subsequent tales to better showcase the members' personalities, including the tale focusing on Sandman.

www.dccomics.com

ISBN: 1-40120-231-4

Junior Encyclopedia of Animated Characters

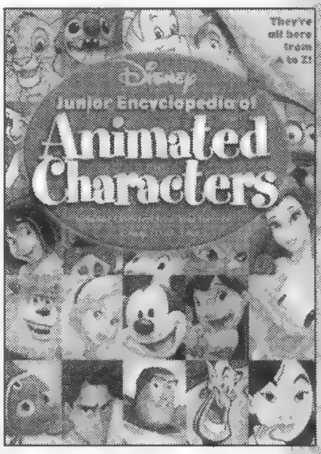
Disney Press

$17.99, color, 192 pgs., available now

Writer: M. L. Dunham

Artist: Various

reviewed by **Jack Abramowitz** ★★★½


They're all here from A to Z!
Disney
Junior Encyclopedia of
Animated Characters

Here's a nice item: an encyclopedia of animated characters from Disney and Pixar films.

They're not all here, but there are enough to be impressive. Mickey's posse (Minnie, Pluto, *etc.*) rubs shoulders with more than just Pooh's crowd.

All the standard princesses are represented; that's to be expected. But here come Buzz Lightyear, The Great Mouse Detective, Robin Hood, The Rescuers, Mike Wazowski, and many more, both stars and supporting cast.

As mentioned, not everyone is represented. Roger Rabbit's not here. And you weren't seriously expecting to see Br'er Fox or anybody else from Song of the South, I hope. But where are The Three Caballeros?

Each entry is beautifully illustrated and includes trivia questions (What was the name of Nemo's mother?), quotes (Lilo: "He used to be a collie before he got run over."), and factoids (Huey wears red; Dewey, blue; Louie, green.).

Kid or adult, novice or expert, this book is fun and a useful reference.

But who decided *The Hunchback of Notre Dame* was a kids' story?

www.disneybooks.com

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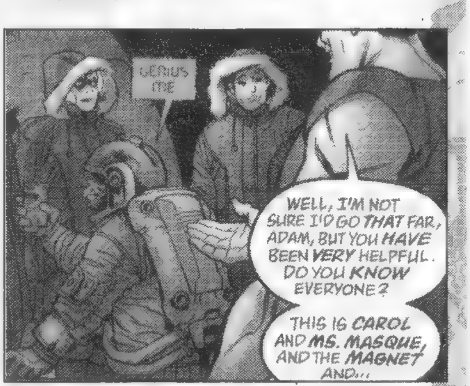
SCOOP *IT'S LIKE THE PRIZE IN THE CEREAL BOX*

Terra Obscura

DC/America's Best Comics
$14.95, color, 158 pgs., available now
Writers: Alan Moore, Peter Hogan
Artists: Yanick Paquette, Karl Story
reviewed by **S.A. Bennett** ★★★


GENIUS ME
WELL, I'M NOT SURE I'D GO THAT FAR, ADAM, BUT YOU HAVE BEEN VERY HELPFUL. DO YOU KNOW EVERYONE?
THIS IS CAROL AND MS. MASQUE, AND THE MAGNET AND...

The nice thing about using Golden Age superheroes who are as little remembered as these are is that a creator can do anything he or she wants with them. One can be an alcoholic, others can suddenly become gay, and one can even be denied super-hero status altogether.

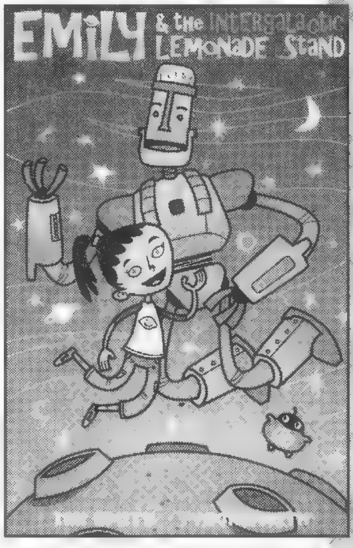
While the writing might seem a bit flat, it deals with the fantastic in such a matter-of-fact fashion that it's easy to embrace the full dozen outlandish characters to which the reader is suddenly introduced. (Although the "Who's Who" in the preface providing some background on them and their powers certainly helps.)

While there's no shortage of super-hero teams today, the gang at SMASH (Who doesn't love an acronym?) are a lot more like the super-heroes of old: simultaneously larger than life and down-to-earth. The way they pull together here, fighting a force that's blacking out America, shows the characters still have a lot of potential left. Unfortunately, they've completely buried their lead: The Ape — now, he's the breakout star.

www.dccomics.com
ISBN: 1-40120-286-1

Emily & The Intergalactic Lemonade Stand

Slave Labor Graphics
$12.95, color, 96 pgs., available now
Writer: Ian Smith
Artist: Ty Smith
reviewed by **Jim Johnson** ★★½


EMILY & the INTERGALACTIC LEMONADE STAND

Who says no one makes comics for girls? Well, here's one, at least, although it's technically a graphic novel, not a comic book, and it's only for young readers whose parents are willing to shell out 13 bucks, but hey. Details, details.

Considering the apparent intended audience, this might have been a little less intimidating financially, if it had been released as a comic-book mini-series, but then it likely wouldn't have found its audience in the first place. Sticker shock aside, this cute story about a girl who, with her pet robot, sells lemonade on the other side of the galaxy is oddly charming. Kids won't mind that Emily is the umpteen millionth little girl in literature to want a pony or that there's no explanation of just why Emily owns a robot that can teleport across the cosmos.

With such a soft premise, adults will probably find it only mildly amusing, at best, but youngsters who thrive on such cartoons as *The Powerpuff Girls* and its ilk will probably be more forgiving of its flaws and enjoy this.

www.slavelabor.com

When We Were Very Maakies

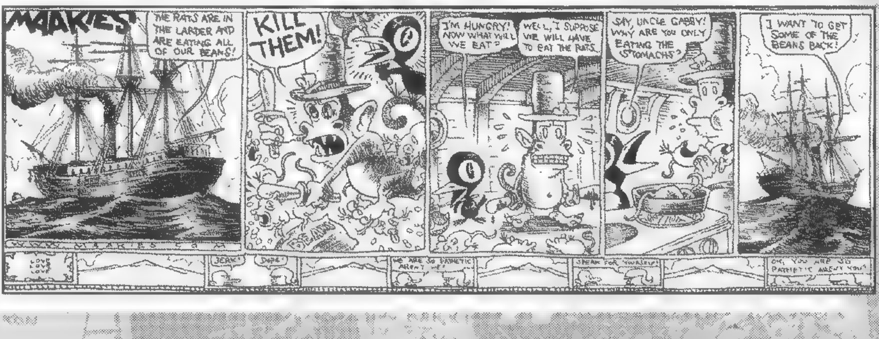
Fantagraphics
$19.95, b/w, 96 pgs., available now
Writer and artist: Tony Millionaire
reviewed by **Oliver Chin** ★★★½

The creator of the Sock Monkey and his sidekick Mr. Crow also has syndicated a weekly comic strip that features more depraved versions of his lead characters. This second hardcover features the past two years in an "extended" format. In Maakies, the runty Uncle Gabby and single-minded Drinky Crow drown themselves in dastardly deeds on the high seas and wherever else sophomoric mischief is allowed.

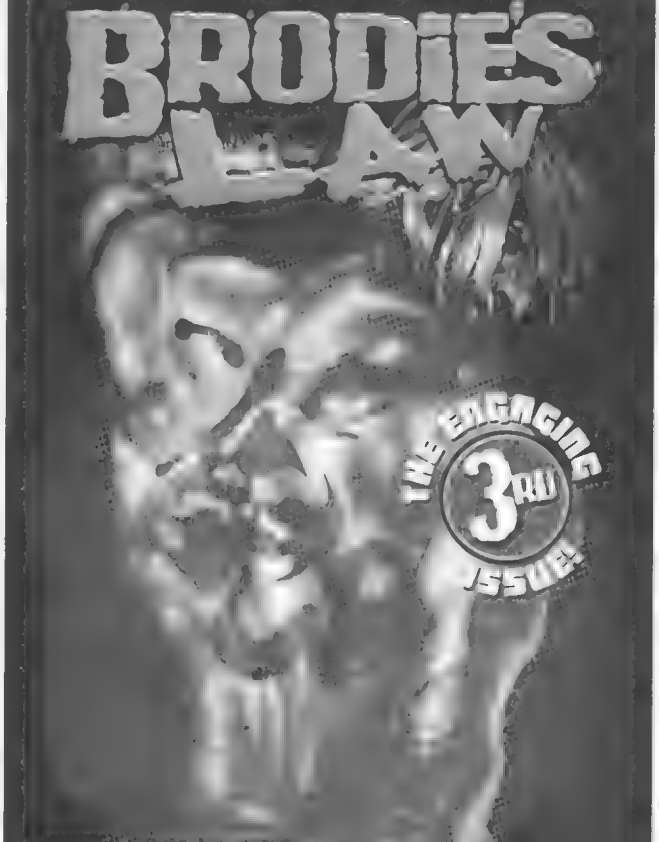
Packing his panels with profane "non-PC" humor that elicits guffaws despite readers' better judgment, Millionaire gives them their money's worth. Each self-contained strip features a running "crawl" comic at the bottom and is drawn with impressive Old World flair. In this world, no subject is too sacred for sarcasm or soliloquy, as both ape and bird gag on their excessive appetites to sate moronic impulses.

As guest artists periodically chime in with their own renditions of alcoholic and adolescent excess, bad taste never looked so good.

www.fantagraphics.com
ISBN: 1-5609759-03


MAAKIES
THE RATS ARE IN THE LARDER AND ARE EATING ALL OF OUR BEANS!
KILL THEM!
I'M HUNGRY! NOW WHAT WILL WE EAT?
WELL, I SUPPOSE WE WILL HAVE TO EAT THE RATS.
SAY, UNCLE GABBY! WHY ARE YOU ONLY EATING THE STOMACHS?
I WANT TO GET SOME OF THE BEANS BACK!
LOVE LOVE LOVE
JERK!
DOPE!
WE ARE SO PATHETIC AREN'T WE?
SPEAK FOR YOURSELF!
OH, YOU ARE SO PATHETIC AREN'T YOU!

WHAT WOULD THE LAW MEAN, IF
EVERY DAY HAD A DIFFERENT FACE?



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Lewis Trondheim • Joann Sfar
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Collects the comic book issues #1-4

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65/8X9, 96pp., full color trade pb., $14.95, ISBN 1-56163-401-8

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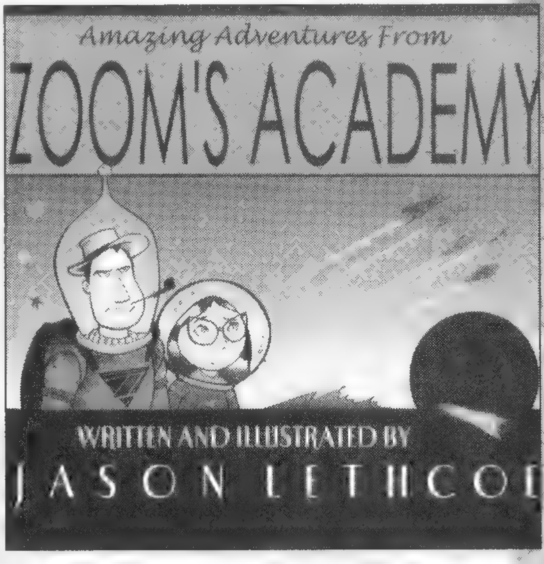
Amazing Adventures from Zoom's Academy

The Moon Factor
$15.99, b/w, 148 pgs., available now
Writer and artist: Jason Lethcoe
reviewed by **Jack Abramowitz** ★★★½



The thought of a school for super-powered youngsters might initially conjure images of Xavier's or of PS238, but Jason Lethcoe's Zoom's Academy is more like Hogwarts than any of those.

There's a young person, Summer Jones, coming to grips with newfound abilities. There's a powerful academy head, Professor Zoom, who grooms his young charges in their talents. There's Graves, the personification of evil. There's even a faculty member who was once on the side of evil.

None of this is to suggest that *Amazing Adventures* (or Lethcoe's comic-book series *Zoom's Academy for the Super Gifted*) is intentionally aping *Harry Potter* any more than every super-hero comic book (or every romance novel or every action film) mimics every other. Zoom's just happens to incorporate many elements that make that renowned series so popular.

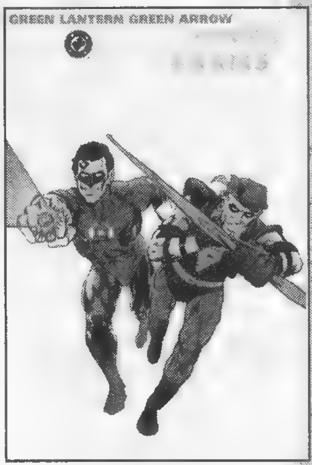
Oh, sure, Zoom's is "dumbed down" compared to *Potter*, but that's not necessarily a bad thing. At 148 heavily leaded pages, Zoom's will be a lot easier for younger children to read (or have read to them) than Rowling's larger, longer, and more complicated sagas.

But isn't the name "Professor Zoom" already taken by the Reverse-Flash?

www.zoomsacademy.com
ISBN 1-59109-572-7

Green Lantern/Green Arrow Vol. 1

DC
$12.95, color, 176 pgs., available now
Writer: Dennis O'Neil
Artist: Neal Adams
reviewed by **Brett Weiss** ★★★



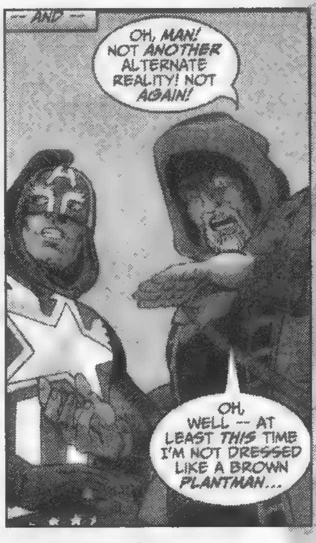
Although not technically the first socially relevant comic book (Superman fought for the common working man almost from the get-go), *Green Lantern* #76 did usher in a new era of social relevance in comics by asking the title character why he "never bothered with the black skins." Though naïve in execution (the story makes GL look like a clueless buffoon at times), the issue was instrumental in kick-starting a trend in which DC characters developed distinctive personalities (beginning with militant left-winger Oliver Queen).

Green Lantern/Green Arrow Vol. 1 reprints the oft-reprinted *Green Lantern* #76, along with the ensuing six issues of the series. In rapid-fire succession, the stories cover an embarrassment of social ills, including bigotry, pollution, capital punishment, overpopulation, the dangers of cloning (in the form of "synthetic children"), and infertility. There's no getting past the feeling of being force-fed an agenda, but these tales are entertaining, and the art is amazing. Neal Adams, one of the most influential artists in the history of the medium, is a master of perspective and anatomy.

www.dccomics.com
ISBN: 1-4012-0224-1

Avengers Assemble Hardcover

Marvel
$29.99, color, 384 pgs., available now
Writer: Kurt Busiek with Len Kaminski
Artists: George Pérez, Carlos Pacheco, Al Vey
reviewed by **George Nelson** ★★★½


— AND —
OH, MAN! NOT ANOTHER ALTERNATE REALITY! NOT AGAIN!
OH, WELL — AT LEAST THIS TIME I'M NOT DRESSED LIKE A BROWN PLANTMAN...

Collecting the first 11 issues of Volume 3 and the *1998 Annual*, this hardcover showcases the beginning of one of the strongest Avengers runs in the title's history. Busiek and Pérez hit the ground running with an epic pitting most living Avengers against the sorceress Morgan LeFey, who reverts the world to medieval times. Other highlights of the collection include a tale in which the team's membership is pared down to a more manageable number and a two-parter pitting The Avengers against The Squadron Supreme.

Busiek does an effective job of bringing the new Avengers together without ignoring tensions that can arise in the team dynamic (including Hawkeye's adjustment to following orders after being an Avengers leader himself), although a subplot involving Warbird comes off as forced. Pérez solidifies his standing among Avengers artists with his return to the title, handling multi-character fight sequences and quiet moments with equal ease. For the annual, Carlos Pacheco ably steps in on pencils in a tale that puts an end (for now) to the Squadron's story.

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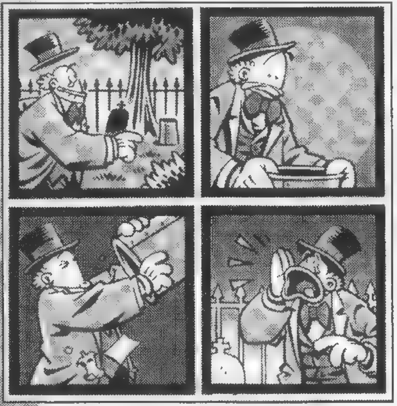
$16.95, b/w, 192 pgs., available now
Writer and artist: Roger Langridge
reviewed by **Jim Johnson** ★★★★



Roger Langridge's critically acclaimed and darkly humorous comic book about a funny-looking clown living in a perpetual state of heartbreak finally gets the squarebound treatment it deserves. Langridge's strips started as online favorites before he reprinted them in a self-published comics series that Fantagraphics has now, in turn, collected in a trade paperback.

Comparisons to Chris Ware's work are hard to avoid: Langridge's usage of painstakingly precise, yet simple, images, for example. The illustrations provide a facade of humor and happiness but mask the overwhelming feelings of rejection and loneliness that are clear upon reading. The strips most often emulate cartoons by the Fleischer Studio and strips by Elzie Segar (Popeye) but carry far greater meaning in their content. Langridge parodies other, more modern creators — such as Dr. Seuss and Gary Larson (The Far Side) — to equal effect.

The only regret is that Fantagraphics chose, as Langridge did with the reprints, to eschew the coloring of the original online strips. This omission is unfortunate but forgivable, in exchange for the mass audience that this release should rightfully draw.

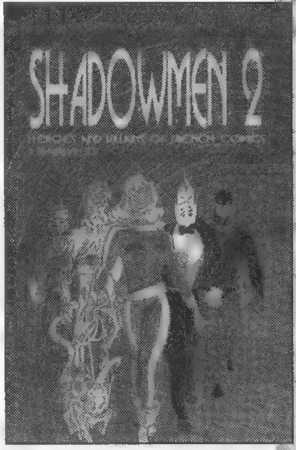
www.fantagraphics.com

ISBN: 1-5609761-01

Shadowmen 2

Black Coat Press

$20.95, b/w, 320 pgs., available now
Writers: Jean-Marc and Randy Lofficier
Artist: Andrew Paquette (cover)
reviewed by **S.A. Bennett** ★★★★



This more than worthy follow-up to the authors' first *Shadowmen* focuses on fantastic characters and elements in French comics and makes addicting reading for comic-book fans.

Rather than a straight-ahead history of the subject, the chapters spotlight individual characters, so readers can begin anywhere they'd like. The first stop will undoubtedly be the attempts to create genuinely Gallic superheroes. Some of those — like Hourman imitator Fantax and a Super Boy who owes more to Adam Strange than his almost namesake — will seem familiar. Or look at early boys' adventure strips that dared to incorporate such "dangerous" elements as world-conquering villains and trips to other planets. There's also a chapter on the unusually '60s psychedelic SF of *Barbarella* and *Lone Sloane*, which helped establish the idea that comics in France could be for adults.

There's such original French imagination and energy in evidence in these strips that it's disheartening reading portions devoted to such mediocre imitators as Photonik, who appeared in the recent Image mini-series Strangers.

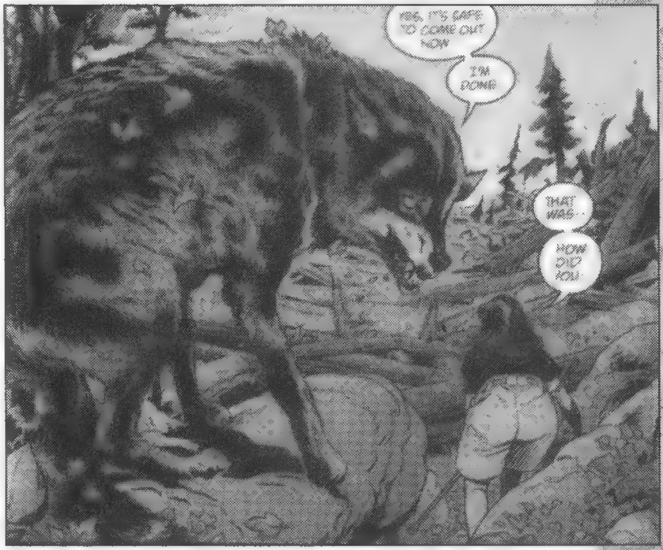
www.blackcoatpress.com

ISBN: 0-97407-118-8

Fables: Storybook Love

DC/Vertigo

$14.95, color, 192 pgs., available now
Writer: Bill Willingham; Artists: Various
reviewed by **Ray Sidman** ★★★



Bill Willingham's Eisner-award winning series continues with this third trade in the *Fables* collection. This one collects #11-#18.

It opens with a one-shot tale of Jack Horner (the beanstalk-chopping guy who frequents corners) during the Civil War and what happens when he cheats death only to find out nothing will die.

The focus of these eight issues, though, is Bigby Wolf (known as the Big Bad Wolf back in his hairy quadruped days) and, in particular, his growing relationship with Snow White.

When a gun-toting revolutionary Goldilocks is introduced, as she comes to town with death, pain, and maiming in mind with the assistance of the anarchy-minded Three Bears (who knew?), Snow and Bigby have to deal with her whether they want to or not.

Meanwhile, the political maneuvers of Prince Charming and the more violent underhandedness of Bluebeard cross.

Anyone who enjoys fables, myths, and fairy tales should already be collecting this series. If not, they can hunt for the first two trades and this one for stunning, complex storytelling.

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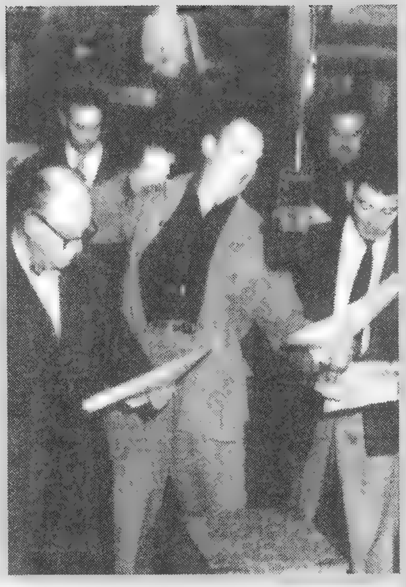
Meanwhile...

People today are accustomed to seeing comics characters on TV and in movie theaters. In earlier years, many comics characters starred in "the theater of the mind": radio. In that drama form, performers could ride a horse, fly through the sky, or hit a bullseye while dressed in a business suit and standing in front of a microphone. (The photo, right,of actors performing *The Lone Ranger* comes from a 3-CD set of that historic show, reviewed below.)

In some cases, comic-book characters like Superman and Archie quickly made the transition from the four-color page to the airwaves; in other cases, such existing radio characters as The Lone Ranger and The Green Hornet took visual form in comic books.

One of the best ways in which 21st century fans can put themselves in touch with entertainment of the 20th century is via surviving recordings of radio broadcasts. Luckily, the 21st century is providing what audiences decades ago did not have: the ability to savor such entertainment over and over again. Today, it's a simple matter to record what's being aired. In the 1940s and 1950s, if you missed it, it was gone. Forever.

Comics' association with radio was long and varied. The closings of episodes of *The Saint*, for example, recommended that listeners buy the comic book. Superman's shows referred the "fellows and gals" to DC's title.



The Adventures of Superman: Batman's Great Mystery

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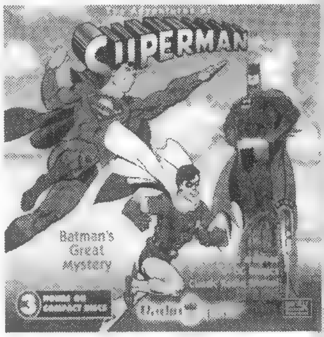
reviewed by **Maggie Thompson** ★★★

When Superman flew to the airwaves Feb. 12, 1940, no one realized that the character that had been introduced in DC's *Action Comics* #1 (Jun 38) would actually pick up characteristics from the audio version. The show started as a three-times-a-week serial but went to five-time-a-week frequency by the autumn of 1942. The show introduced such plot elements as kryptonite to Superman's mythos and, in turn, picked up such comic-book elements as the friendship between Superman and Batman, courtesy of DC's *World's Finest Comics.* So it was that in this serial, which aired Feb. 3, 1948, to Feb. 17, 1948, Clark Kent is the go-to-guy Robin consults when Batman disappears. (Although Batman and Superman know each other's alter egos, Dick Grayson, aka Robin, hasn't been told.) Superman's powers had not yet reached the point at which he could (as has been commented) destroy a planet by listening hard. In fact, in this story, aimed at kids, even his X-ray vision and super-speed don't come into play, and Clark's skills at disguising his identity have not yet become second nature.



The plot is fascinatingly goofy, with the villain somehow knowing that Batman is Bruce Wayne and plotting to loot his bank account. Unfortunately, only the starring cast is identified in closing credits; is the villain played by John Dehner (Paladin of radio's *Have Gun Will Travel* version) or a sound-alike? It's not Radio Spirits' fault, but it'd have been nice to have a commentary by Anthony Tollin for additional information.

A cassette version is available for $17.98.

www.radiospirits.com
ISBN 1-57019-631-1

The Lone Ranger

Radio Spirits

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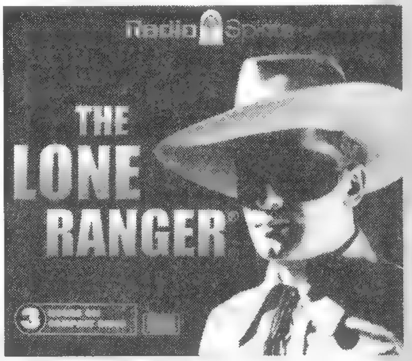
reviewed by **Maggie Thompson** ★★★

The Lone Ranger first rode into the pages of history on Jan. 30, 1933, when a Detroit radio station produced its own, non-network programming. John Todd played his faithful Indian companion Tonto, and, by the time these shows aired in November 1945, Brace Beemer played the masked rider of the plains. By that time, The Lone Ranger had appeared in an installment of the Dell *Four Color Comics* series but was a couple of years away from his own comic-book title.



The half-hour stories included in this set are "Choo Choo for Chicago," "Gallows Threat," "Foster Brother," "Outlaw Deputy," "The Plateau Gang," and "Two Fingers." In each, listeners will find themselves in a world in which revisionism has not yet taken hold, and in which The Lone Ranger and his "faithful Indian companion" Tonto are truly friends who work together to right wrongs and help those who need it. Stories are simple but not necessarily predictable. "Two Fingers" not only depends for its plot on two characters who happen to be missing (apparently the same) two fingers, but also features Dan Reid as a supporting character. (Insiders know that The Lone Ranger was, in reality, John Reid and that Dan was his nephew. And Dan would turn out to be the father of Britt Reid, aka The Green Hornet, whose radio show began almost exactly three years after The Lone Ranger was introduced.)

There are no commercials; classical music fills the opening and breaks.

A cassette version is available for $17.98.

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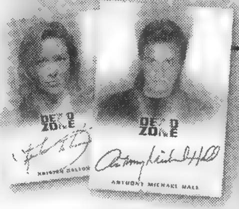
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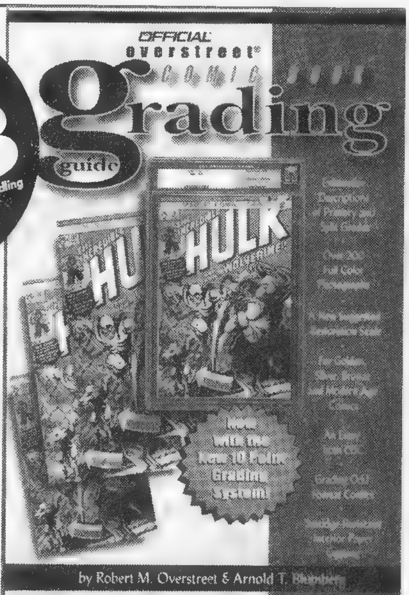
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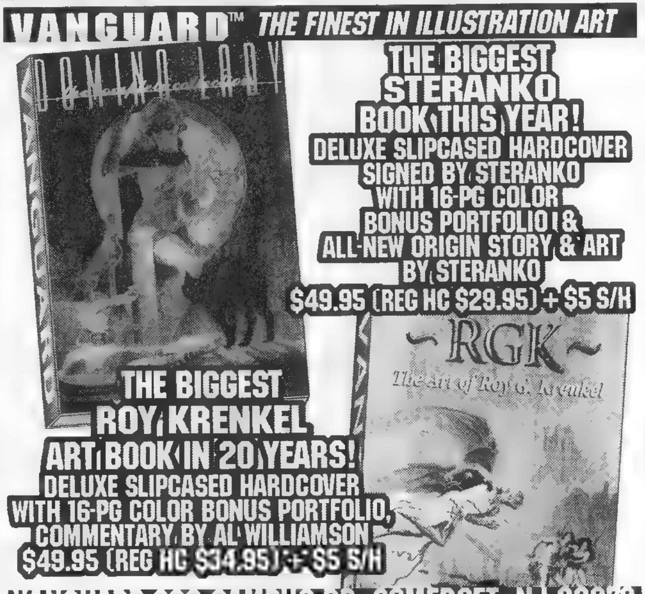

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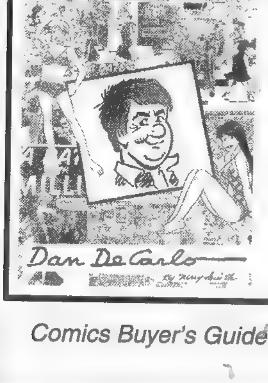

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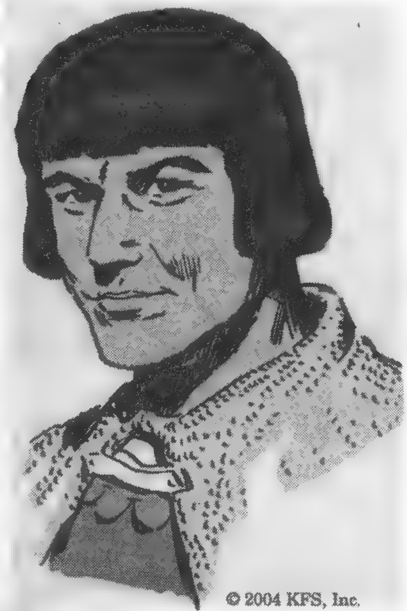
Prince Valiant artist and writer
John Cullen Murphy
May 3, 1919-July 2, 2004

The artist who followed a quarter of a century drawing the *Big Ben Bolt* newspaper strip with more than 33 years on *Prince Valiant*, died of natural causes July 2 in Greenwich Hospital in Greenwich, Conn., at the age of 85.

Born May 3, 1919, in New York City, Murphy attended art classes at the Art Institute of Chicago by the time he was 9.

When Murphy was 15, Norman Rockwell, who was a neighbor, asked him to model and later helped Murphy earn a scholarship to the Phoenix Art Institute in New York City. At 17, Murphy sold his first illustration for $15 to a boxing promoter for Madison Square Garden. He sold his first cover illustration to *Columbia*, the Knights of Columbus magazine, for $75 before he was 20.

He joined the 7th Infantry Regiment in 1941 and was sent to Camp Stewart, Ga., where the unit was switched from infantry to anti-aircraft. Murphy went from private to Major in two and a half years. In addition to his Army duties, Murphy continued to draw, including sketches of Japanese life and portraits. After leaving the Army, he became a successful illustrator and cover artist for such magazines as *Collier's, Sport, Reader's Digest, Holiday, Look,* and *Esquire.* In 1949, comic-strip writer Elliott Caplin approached Murphy with the idea for the boxing strip *Big Ben Bolt.*



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John Cullen Murphy (seated) confers with his son and* Prince Valiant *writer Cullen.

Prince Valiant creator Hal Foster, who numbered his strip from its beginning in 1937, chose Murphy to take over the King Features Syndicate strip in 1970 with strip #1760. His son, Cullen, editor of *The Atlantic Monthly*, has written the scripts for the comic since 1979, and his daughter, Mairead "Meg" Nash, has lettered and colored it for the past decade. Murphy retired from the strip in March.

"John Cullen Murphy was an incredibly faithful steward of the legend of Prince Valiant," said King Features Syndicate Editor in Chief. "Jack rose to the position of Prince Valiant's graphic chronicler when Foster selected Murphy after his retirement in 1971. Jack, in turn, carefully selected and worked with Gary Gianni for two years before Gianni assumed full artistic responsibilities for the strip March 21 of this year." *Prince Valiant* currently appears in more than 300 newspapers around the world; this week's strip is #3517.

Murphy was president of the National Cartoonists Society and won its Best Story Strip Award a record six times. The society also awarded him the prestigious Elzie Segar trophy for his contributions to the art of cartooning, as well as the Silver T-Square for his outstanding service to the society.

On his travels, he sketched and painted locales in France, Spain, England, Scotland, Ireland, Portugal, and Italy.

He used the landscapes and scenery as references in *Prince Valiant*. Moreover, he continued to paint portraits. "He was always on call when organizations, schools or charities needed someone to draw a portrait at the last minute of someone they wanted to honor," Cullen Murphy told the Stamford, Conn., *Advocate*. "There must be 1,000 people in Fairfield County with a picture of themselves that Dad has done."

In addition to his sons Cullen, Finn, and Brendan and his daughters Meg Nash, Mary Cullen Murphy, Siobhan Grogan, Byrne Sleeper, and Cait Murphy, Murphy is survived by his wife, Joan Byrne Murphy, 18 grandchildren, and one great-grandchild.

In lieu of flowers, memorial donations may be made to the Friends of the Cos Cob Library, 5 Sinawoy Rd., Cos Cob, CT 06807, or to Kids in Crisis, 1 Salem St., Cos Cob, CT 06807.

Friends of Lulu awards presented

Friends of Lulu
Lulu

The Friends of Lulu Awards, honoring women in comics, were presented during Comic-Con International: San Diegoon July 22. The four awards and their winners were:

Women Cartoonists Hall of Fame:
Lynda Barry (*Marlys, 100 Demons*)

Lulu of the Year:
The person in 2003 who produced the project that most reflects the principles of Friends of Lulu
Lea Hernandez (Editor, girlamatic.com)

Kim Yale Award for Best New Female Talent:
Lark Pien (*Long Tail Kitty*)

Women of Distinction Award:
Maggie Thompson (Editor, *Comics Buyer's Guide*)

An additional award, **Volunteer of the Year**, was given to Charlie Boatner.

DC dominates Eisner Awards

Receiving more than half the awards (some shared with other companies) DC Comics dominated at the 16th annual Will Eisner Comic Industry Awards July 23 at Comic-Con International: San Diego. Three other companies received multiple awards — Dark Horse, Marvel, and Top Shelf.

A keynote speech by Pulitzer Prize-winning author Michael Chabon (*The Amazing Adventures of Kavalier and Clay*) began the evening in which he issued a call to comics creators and publishers to do comics for kids that actually appeal to children and contain all the elements that excited today's creators about comics when they were kids.

Among the other awards given out during the evening were the Bob Clampett Humanitarian Award, which went to Mimi Cruz Carroll, co-owner of Night Flight Comics in Salt Lake City. The Russ Manning Promising Newcomer Award went to Eric Wight, artist on "The Passing of the Key," which appeared in *Michael Chabon Presents: The Amazing Adventures of the Escapist* #1.

The Will Eisner Spirit of Comics Retailing Award was presented by Joe Ferrara to Acme Comics in Iowa. The award was sponsored by DC and Diamond Comic Distributors. Neil Gaiman presented the Comic Book Legal Defense Fund's Defender of Freedom Award to Jim Lee, who spoke about the importance of protecting First Amendment rights and supporting the Fund.

The complete list of this year's Eisner recipients is:

Best Short Story
"Death" by Neil Gaiman and P. Craig Russell in *The Sandman: Endless Nights* (DC/Vertigo)

Best Single Issue (tie)
Conan the Legend #0, by Kurt Busiek and Cary Nord (Dark Horse)
The Goon #1 by Eric Powell (Dark Horse)

Best Serialized Story
Gotham Central #6-10: "Half a Life" by Greg Rucka and Michael Lark (DC)

Best Continuing Series
100 Bullets by Brian Azzarello and Eduardo Risso (DC/Vertigo)

Best Limited Series
Unstable Molecules by James Sturm and Guy Davis (Marvel)

Best New Series
Plastic Man by Kyle Baker (DC)

Best Title for a Younger Audience
Walt Disney's Uncle Scrooge by various (Gemstone)

Best Humor Publication
Formerly Known as the Justice League by Keith Giffen, J.M. DeMatteis, Kevin Maguire, and Joe Rubinstein (DC)

Best Anthology
The Sandman: Endless Nights by Neil Gaiman, Dave McKean, P. Craig Russell, Miguelanxo Prado, Barron Storey, Frank Quitely, Glenn Fabry, Milo Manara, and Bill Sienkiewicz; co-edited by Karen Berger and Shelly Bond (DC/Vertigo)

Best Graphic Album — New
Blankets by Craig Thompson (Top Shelf)

Best Graphic Album — Reprint
Batman Adventures: Dangerous Dames and Demons by Paul Dini, Bruce Timm, and others (DC)

Best Archival Collection/Project
Krazy and Ignatz, 1929–1930 by George Herriman, edited by Bill Blackbeard (Fantagraphics)

Best U.S. Edition of Foreign Material
Buddha, Vols. 1 and 2 by Osamu Tezuka (Vertical)

Best Writer
Alan Moore, *The League of Extraordinary Gentlemen, Promethea, Smax, Tom Strong, Tom Strong's Terrific Tales* (DC/ABC)

Best Writer/Artist
Craig Thompson, *Blankets* (Top Shelf)

Best Writer/Artist—Humor
Kyle Baker, *Plastic Man* (DC); *The New Baker* (Kyle Baker Publishing)

Best Penciller/Inker or Penciller/Inker Team
John Cassaday, *Planetary, Planetary/Batman: Night on Earth* (DC/WildStorm); *Hellboy Weird Tales* (Dark Horse)

Best Painter/Multimedia Artist (interior art)
Jill Thompson, "Stray," in *The Dark Horse Book of Hauntings* (Dark Horse)

Best Coloring
Patricia Mulvihill, *Batman, Wonder Woman* (DC), *100 Bullets* (DC/Vertigo)

Best Lettering
Todd Klein, *Detective Comics* (DC); *Fables, The Sandman: Endless Nights* (DC/Vertigo); *Tom Strong; Promethea* (DC/ABC); *Marvel 1602* (Marvel)

Best Cover Artist
James Jean, *Fables* (DC/Vertigo); *Batgirl* (DC)

Talent Deserving of Wider Recognition
Derek Kirk Kim (writer/artist, *Same Difference and Other Stories*)

Best Comics-Related Periodical
Comic Book Artist, edited by Jon B. Cooke (Top Shelf)

Best Comics-Related Book
The Art of Hellboy by Mike Mignola (Dark Horse)

Best Publication Design
Mythology: The DC Comics Art of Alex Ross designed by Chip Kidd (Pantheon)

Hall of Fame
Judges' Choices: Otto Binder, John Stanley, Kazuo Koike, and Goseki Kojima
Voters' choices: Al Capp, Jules Feiffer , Don Martin, and Jerry Robinson

Editor's Note:** Send items for this feature to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990, fax it (again c/o **CBG**) to (715) 445-4087, or e-mail it to **cbgnews @krause.com.

***Creators:** Feel free to promote your own upcoming signings.*

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September 18

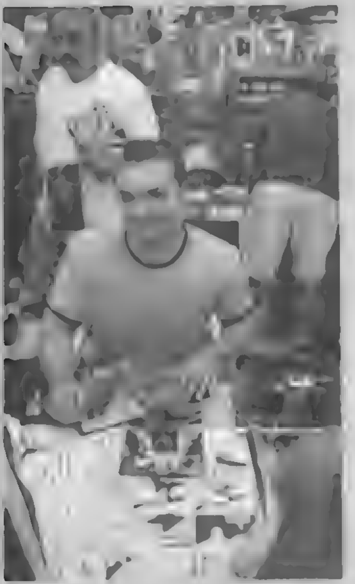
Nathan Kane (*The Simpsons*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, beginning at 11 a.m.

FREE COMIC BOOK DAY 2004

Reports from the field

The third annual Free Comic Book Day was held July 3, 2004, with many promotions tied to the release of *Spider-Man 2* June 30. Retailers across the country opened their doors to the public that day, welcoming them with not only giveaway comics, but also special sales, refreshments, and other entertainment. Two stores — Atomic Comics and Sarge's Comics — share their stories here.

Next year's Free Comic Book Day is already in the planning stages and now's the time to let your opinions about the next FCBD be known. Write to *cbg@krause.com* and share your thoughts.



DC writer and artist Keith Champagne was on hand at Sarge's Comics in New London, Conn.

Sarge's Comics
New London, Conn.
Reported by David Brawley and Robert Miller

This year's FCBD was as big an event as last year's. It didn't come easy — and was, in fact, a huge amount of effort. We talked it up to all of our customers and everyone who even poked their heads in the door. We handed out fliers, put an ad in the local paper, and basically did as much promotion and cross-promotion of the event as possible. All that work paid off. There was constant foot traffic through the store, which translated into strong sales for the day.

The placement of FCBD in July this year was a mixed blessing. It is hard to compete with a national holiday and a three-day weekend. While we had numerous people who *don't* live in this area come to the store, many people who *are* local were away for the long holiday weekend. On one hand, it was great to get new people in the store, but it's better to get new people who live around here and don't already have a local comics shop.

The diversity of comics available was nice, from books for children to independent titles for adults. I would have liked to have had some Vertigo and Ultimates titles available to show the breadth of DC's and Marvel's comics lines. And, where's Bongo? One of the most popular cultural icons of the last decade and a half — and, for the third year in a row, it is MIA.

Here is hoping we substituted some books for a few videogame hours with the children who partook of the comics feast.

Westfield Comics' retail store in Madison, Wis., decorated the store to celebrate both FCBD and Independence Day.

Atomic Comics
Mesa, Ariz.
Reported by Staffer Bill Mitchel

Thanks to the tremendous hard work and dedication of the Atomic Comics staff, our guest creators and, of course, the tireless Spider-Man, FCBD 2004 absolutely exceeded our now-soaring expectations. And, judging from the awestruck, beaming faces of the youngsters and their proud parents, fans young and old, new and returned all agree: Free Comic Book Day 2004 at Atomic Comics *ruled!*

Top Cow Editor in Chief Jim McLauchlin said, "I went to all four Atomic Comics stores on Free Comic Book Day, and the energy was off the scale. Lines were massive, events were fun, and everyone had a great time. The crew at Atomic puts on a party like no one else in the comics biz."

Flying Colors staffers Brian Hodgkinson and Cindy Field dole out free comics along with big smiles at Flying Colors' FCBD 2004 event.

Atomic Comics Owner Mike Malve agreed, "Our Free Comic Book Days are always awesome, because they are so much more than simply handing out a comic book to those who may wander into the stores — our events are full-blown parties! Top creators! Free food and drink! Spider-Man! Free comic books! Yowza!"

For FCBD 2004, Atomic thanked its loyal customers with appearances by some of the brightest stars in the industry, including Pat Lee and Rob Ruffolo of Dreamwave Studios, Joseph Michael Linsner of *Dawn*, Top Cow's Eric Basaldua, Mike Kunkel of *Herobear & the Kid*, and *The Gift*'s Raven Gregory, along with a host of rising stars from the local indie scene. All creators gave graciously of their time, truly meeting and chatting with fans as well as providing charity sketches with proceeds going to ACTOR (A Commitment To Our Roots).

In addition to fantastic creators and Spider-Man, Atomic Comics also spiced up the party with local business team-ups. Krispy Kreme gave out thousands of free doughnuts to folks standing in line at all four stores. At the Paradise Valley Atomic Comics, Krispy Kreme representatives were on hand with a doughnut dunking and decorating machine, providing free custom doughnuts and even a face-painting station. A local restaurant walked the line at the Chandler Atomic, passing out free cups of homemade root beer and pizza slices. Snapple provided several cases of free fruit smoothies for the thirsty crowds. Game Works provided a Spider-Man party where Atomic passed out flyers and free comics the night before FCBD.

Linsner himself was host of a Dawn Look-a-Like contest at the Phoenix Atomic. He said, "I was blown away by the warm and enthusiastic reception I got from the fine folks of Phoenix! Atomic Comics is one of the coolest stores I've ever been to. The contest was a blast."

A hip-hop radio station provided a live call-in van that pumped the jams and passed out tons of free schwag to the fans. Wow, that's a lot more than simply handing a free comic book to someone who just happens to walk in the store that day!

Even with temperatures soaring to more than 105° here in the Arizona desert, FCBD 2004 was a resounding success. "Initially, we were very concerned about the weekend chosen for FCBD this year," said Malve. "Mirroring the release of *Spider-Man 2* may seem great, if one's store is in Wisconsin, but this weekend is usually the hottest of the year in Phoenix, and we were worried folks would either be out of town or wary of standing in line with 105°+ temperatures.

"Free Comic Book Day should be a celebration of the wonderful variety and fun our industry brings to fans every day of the year. It's an opportunity to reach out to new folks who have never been in a comic-book store. In order to maximize this opportunity, retailers have to work hard. But all of the extra effort and dedication reaps tremendous rewards, when the lines surpass several hundred deep. Christmas season caliber sales figures keep the cash registers ringing all day, and the joyous faces of fans light up the stores."

Now, *that's* a party!

Middleton, Wis., retailer Dan Connolly of CBK Comics segregated his comics into kid-friendly and older readers titles.

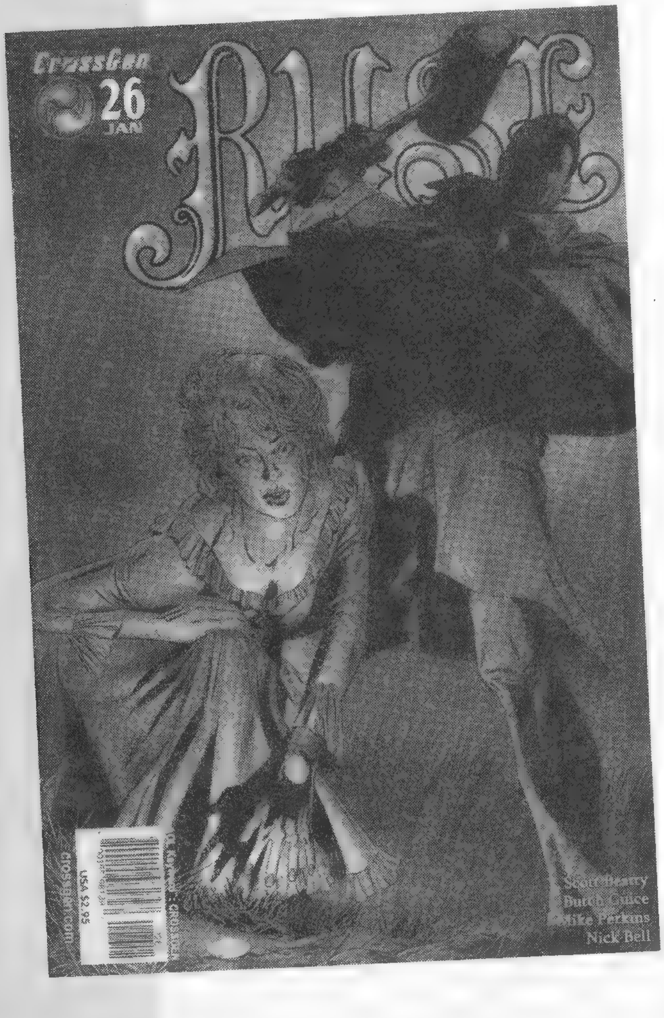
CANCELED COMICS CAVALCADE

Canceled Comics Cavalcade

CrossGen: The cancellation of a company

by ANDREW SMITH

This month's Canceled Comics Cavalcade — The Captain's post-mortem examination of axed titles — is unusually big this time. Unfortunately, that's because the *topic* is unusually big: the cancellation of an entire company.



Ruse *was one of the few CrossGen titles to end its run as planned.*

June 18, CrossGeneration Enterprises Inc. filed for Chapter 11 bankruptcy protection. That doesn't necessarily mean the dissolution of the company (that would be Chapter 7); Chapter 11 leaves the door open for a comeback.

For proof, you need look no further than mighty Marvel Comics, which filed for bankruptcy in the late '90s and just recently announced itself free of that albatross. Bankruptcy doesn't *have* to be the final word.

But CrossGen isn't Marvel; it doesn't have lucrative Spider-Man and X-Men movie franchises, doesn't have 40% of the comic-book market, and doesn't have a 45-year catalog of beloved characters to draw upon.

And, as I type this, most CGE employees are packing up and moving from Tampa, Fla. Only a skeleton staff remains, as President Mark Alessi struggles to upright his ship of state. This is grim news, indeed.

And, regardless of how you feel about CrossGen's product, it isn't anything to cheer about. *Schadenfreude* has no place here. CGE's prospective demise is one more soldier reduced from our ranks, one less alternative to choose from, one more brace of debts for the industry's shaky infrastructure, one more black eye on the 6 o'clock news. And worst of all is the human cost: It means tremendous financial difficulties and uprooted lives for the many fine folks who worked there. And how many will find work in a shrinking industry that suddenly has so many more hungry veterans? Think of them, O ye CG-bashers, ere ye cackle too loudly.

And, of course, it also means a lot of CrossGen titles whacked before their time, which brings us back to the point of this column.

Even before the bankruptcy announcement, *Sojourn* had ended with #34 (virtually retroactively, since it had been solicited through #37), due to the departure of artist Greg Land. *Brath* was already scheduled to exit with #17, due to low sales. And *Route 666* was to reach a "natural end" with #24, to be replaced by something called *Monster Rally*.

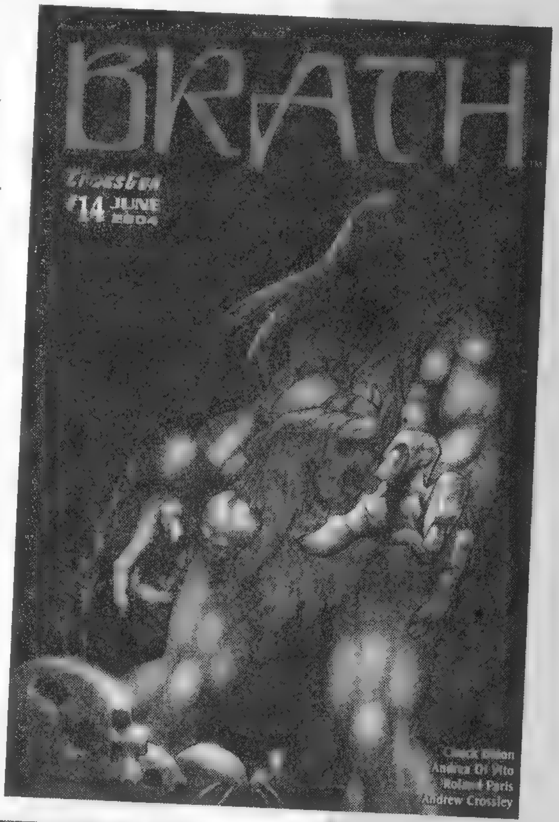
Since *Negation War* and *Lady Death: The Wild Hunt* were already self-limited, six-issue mini-series, that left *Abadazad, El Cazador, Kiss Kiss Bang Bang,* and the upcoming *Raven House* and *Monster Rally* as CrossGen's last remaining titles on the schedule. Of those, *El Cazador* and *KKBB* have already officially "gone on hiatus" with their respective sixth issues.

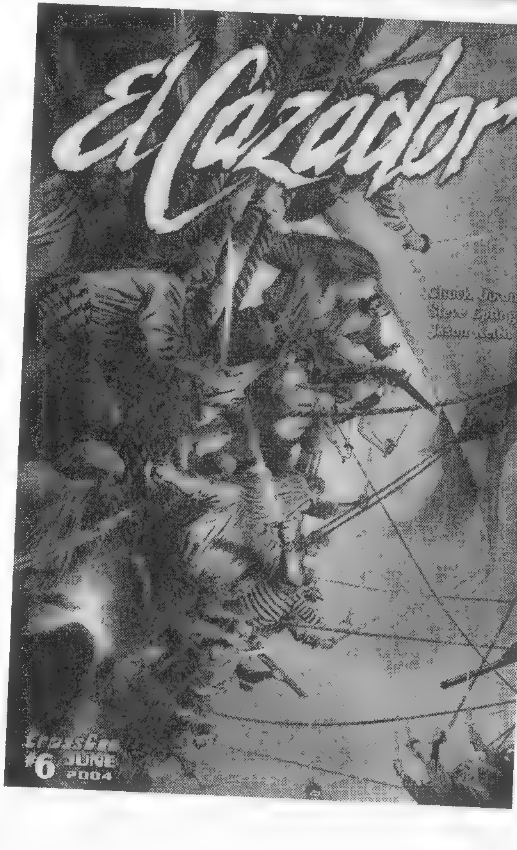
I don't mean to dogpile, but I doubt we'll see the first issues of *Raven House* or *Monster Rally*. Odds are we won't see the final issues of some of the other titles, like *Negation War, Brath,* or *Route 666*. (Many of the principals have moved on and, in some cases, refuse to do more work until they're paid for prior work.) *Abadazad* seems to have no markers against it, but I'll be surprised if it publishes beyond a trade-friendly six issues — if it makes it that far.

And in virtually all of these cases, their departure leaves my heart heavy. CrossGen was ground-breaking in a lot of ways, but my primary appreciation of the company was its high-quality take on long-neglected genres.

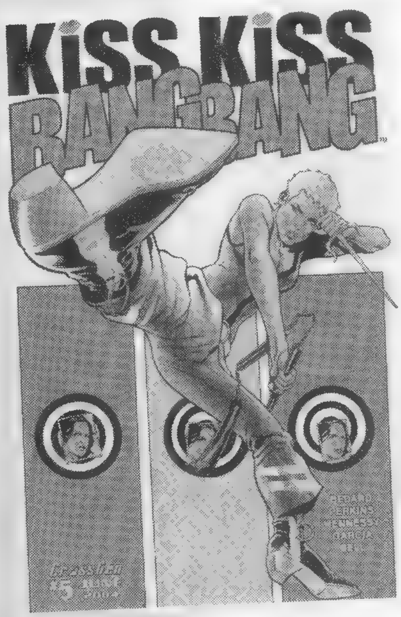
Sure, the first wave of books had that darn sigil running through them, which pulled them out of their purported genres (fantasy, science fiction, magic, *etc.*) and halfway into super-herodom. And you know what I say about comics that can't pick a lane: They become car wrecks. And I found it unfortunate that CGE opted to make these painfully disparate books part of a shared universe (with a shared backstory that forever threatened to take over the front story) and that the appropriate stories weren't set on Earth: It just seemed weird to have a Victorian England on another planet (*Ruse*) or a samurai series set in "Nyado" instead of Edo (*The Path*). That put one more barrier between the reader and his or her appreciation of the story.

Even so, I found books like *Scion* and *Meridian* breathtakingly beautiful — and treading ground, however unevenly, that had been neglected by other publishers for decades. And CrossGen's second wave gave us strong genre titles where the sigil was almost meaningless, if even evident: the gorgeous *Sojourn* (quest fantasy), the brain-teasing *Ruse* (Victorian murder mystery), the exhilarating *Way of the Rat* (chop-socky), the philosophical *The Path* (samurai epic), and the Conanesque *Brath* (historical fiction). And CGE seemed to finally hit its stride with another wave of completely sigil-free books that instantly rose to the top of my reading pile: Bob Rodi's *The Crossovers* (pan-genre parody), *El Cazador* (a surprisingly riveting pirate title), *Abadazad* (whimsical fantasy with Mike Ploog), and *Kiss Kiss Bang Bang* (part spy spoof, part action film). Some of these titles were in my personal Top 10, and my only solace is that I'm already seeing Tony Bedard, Jim Cheung, Andrea Di Vito, Chuck Dixon, Butch Guice, Greg Land, Ron Marz, Paul Pelletier, George Pérez,





That doesn't necessarily mean the dissolution of the company



and other CGE stalwarts scheduled for action elsewhere.

But, man, will I miss *Sojourn* and *El Cazador!*

Asking why these titles failed — generally the purpose of this column — seems almost superfluous at this point. Obviously, CrossGen had red ink slowly rising until the company was in over its head.

But that raises a why in and of itself. CGE was well-financed and had a serviceable business plan, a lot of clever ideas, and a number of Big Guns on its payroll. Wha' hoppen?

I don't have room in this column to do a complete autopsy on the whys and wherefores (although **Chris Fluit** of **Brooks, Alberta**, has done a masterful job on my website, *www.captaincomics.us*). But I will note major problems I perceived that combined to bring CGE low:

1) Death watch: Fans have seen a lot of companies come and go over the last two decades, and it's hard to get them to invest in something new. Memories of First, Eclipse, Valiant, Broadway, Tekno*Comix, Defiant, Acclaim, and many more induce jaded fans to adopt a "wait and see" attitude. If a new company looks as if it may survive beyond a few years, *then* maybe they'll sample. Or "wait for the trade."

Route
CrossGen
#22 JUNE 2004
Tony Bedard
Karl Moline
Rick Magyar
Sunni Pak

2) Team sports: There really *are* Marvel zombies, there really are DC fanatics. They root for their "team" and are hostile to newcomers. The online rumors and outright lies surrounding CGE from its inception were breathtaking in their venality and, doubtless, convinced fence-sitters to stay away.

3) Too many babies: Like many new companies, CGE launched too many titles, instead of focusing on a few and nurturing them. Picking a *Previews* randomly in 2003 (June), I find 22 CrossGen ongoing titles and mini-series going at once — only one of which was cracking the Top 100. There are only so many fan dollars to go around.

4) Too many giants: CrossGen enthusiastically pursued a number of high-risk concepts (some of which are still worth investigating). They included DVD comics, Comics in Education, full employment and profit sharing for all employees, creator-owned lines, comics on the Web, massive trade and digest programs … Hey, wait! Where's the money for all this coming from? *Not* from a 4% market share! In retrospect, trying to slay one giant at a time might have been wiser.

5) Hubris: The bottom line is, of course, the bottom line. And it all boils down to that, as I indicated. CGE's problems would mostly have evaporated (and I would not be writing this post-mortem), had the company's comic-book sales pushed beyond the magic 5% market share. And, yes, it *is* magic, where the bounties of most-favored status at Diamond and other bulk discounts kick in and shower their golden riches on the heads of the anointed. Alessi was obviously optimistic (probably too much so) in believing he'd make that 5% goal sooner rather than later … and certainly not "never," as is now the case. Had his optimism been borne out, enough money would have fallen in over the transom to finance his many plans. As it was, the tap abruptly ran dry.

(And, I must reluctantly point out, Alessi's truculent, boastful public persona didn't earn him the many friends that he'd later need. That falls under "hubris," as well.)

But, speaking of Alessi, I *still* won't count him or CGE out. Yes, CrossGen's reputation is in tatters, the money's tapped out, the company's in Chapter 11. But Alessi didn't become a multi-millionaire in the first place by being stupid or by being a quitter and he still has a catalog of characters that could make money in films or TV, still has viable revenue streams in Comics in Education and elsewhere, still threatens to play a role in this industry's future.

What that may be is anybody's guess. But the final word isn't written. Not even by the Canceled Comics Cavalcade.

The analyses expressed in Canceled Comics Cavalcade are the opinions of **ANDREW** "Captain Comics" **SMITH** who has written more than 200 *CBG* columns. He welcomes comments both pro and con in response. Write him at **capncomics@aol.com**!

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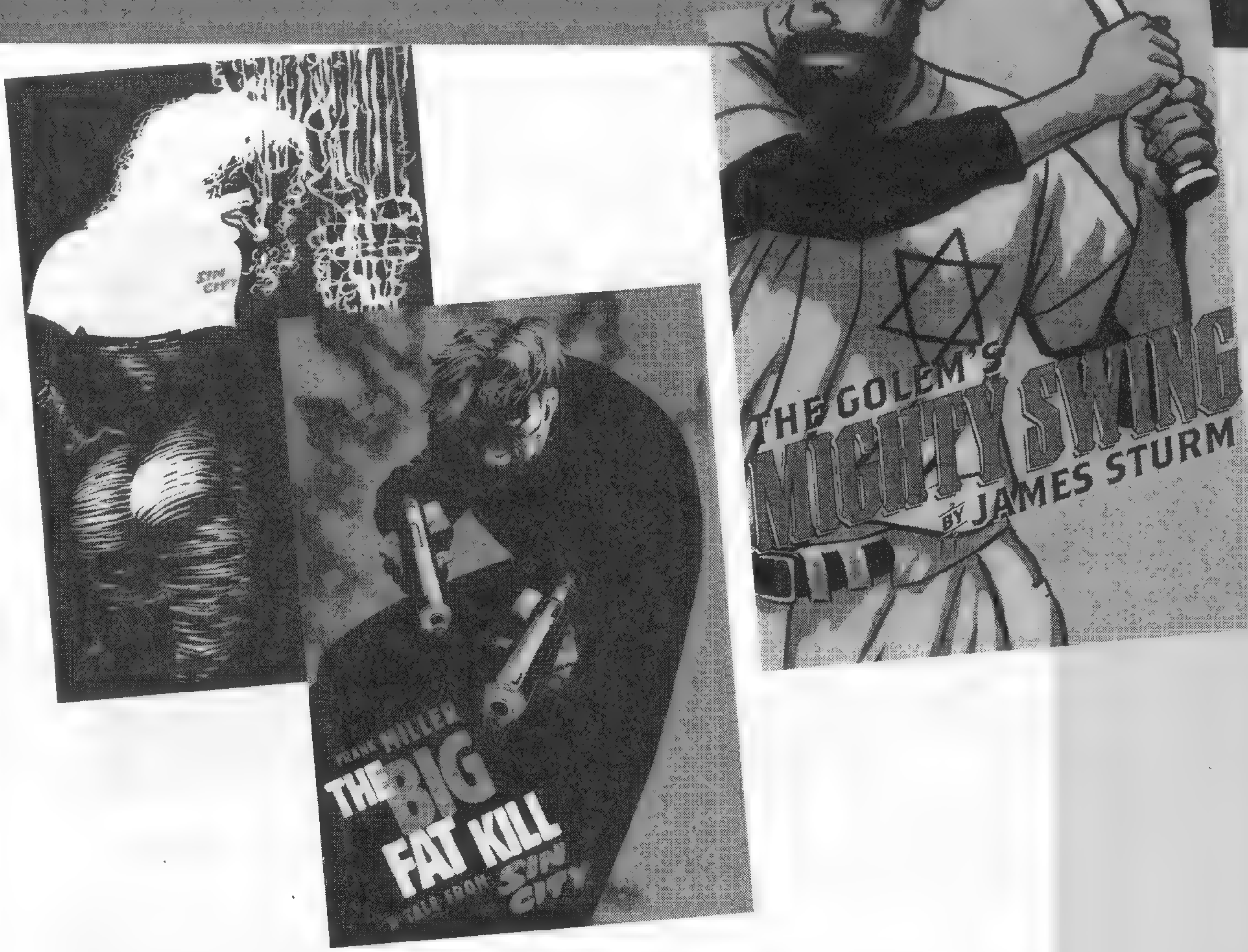
Letter of the Month

Given that we've only room for one letter this month, it's fortunate that we have this gem from ***Jim Kingman,*** *editor of* ***Comic Effect*** *in* ***Pasadena, Calif.*** *It's so nifty, The Captain would nominate it his Letter of the Month even if it wasn't the only one:*

I enjoyed reading Gary Scott Beatty's comments on deep meaning and multi-layered storytelling in comics (***CBG*** #1586). I've spent the past few months collecting together one shelf's worth of what I consider the "best in comics literature." I hope you will share this partial list of titles with your readers, not so much to promote healthy debate on the subject (since this is only the apex of a rich iceberg), but to steer them to some truly entertaining and thought-provoking comics.

- *Peanuts*: Talk about a rich cast of diverse characters (comparable to any great novel), and none of them ever aged physically past 8! Ahh, but mentally, emotionally, and psychologically — therein lies Charles Schulz' genius. The adult perceptions of Charlie Brown, Linus, Lucy, Schroeder, and Snoopy, among others, made greater sense as seen through the eyes of these children (and a dog). Here's where Beatty's "layers of the onion" concept really comes into effect. I know most fans and critics tend to dismiss Schulz' work on the strip in the 1980s, but there's still funny and poignant material from that decade that should not be overlooked. I highly recommend tracking down *Kiss Her, You Blockhead!* in the "Peanuts Parade" series.
- You already mentioned Will Eisner's *A Contract with God* and Art Spiegelman's *Maus*, unquestionably two of the best graphic novels ever produced. *Maus* is riveting, but also hard-going in places; not just because of its depiction of The Holocaust, but also the strained relationship between Spiegelman and his father (whom you want to root for in one sequence, yet figuratively grab at the throat to throttle some sense into in the next).
- Justin Green's *Binky Brown Meets the Holy Virgin Mary* is considered the first auto-



biographical comic book and the forerunner to the equally splendid *American Splendor* by Harvey Pekar. In the former, you'll experience the traumatic emotional weight of a young boy's being raised Catholic. In the latter, you'll witness (and appreciate) the drab agony of a man attempting to live a self-fulfilled, albeit normal, life. Who says nothing of substantial literary merit came out of comics in the 1970s? All you had to do was look underground!

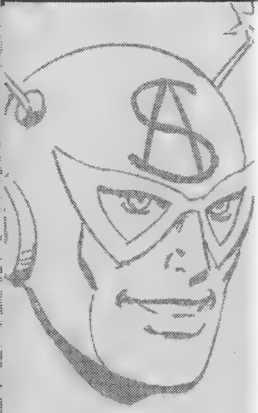
- *Blood of Palomar*: A serial killer stalks the small Central American village of Palomar, and that's just the hook. It's the rich abundance of characters that drive this story. Read this first, because it's brilliant, then continue with the complete *Palomar*, a 500-plus-page literary and artistic triumph. It's part Faulkner, part Garcia-Marquez, part Hemingway, and all Gilbert Hernandez. As far as epic reach on a human level, this could be comics' own *100 Years of Solitude*.
- Given time, David Hine's *Strange Embrace* story could emerge as the best psychological horror tale ever produced in comics. For now, it's a neglected masterpiece that is finally available in graphic-novel form. I can assure you it puts about 90% of horror novels to shame! And that's all I'm gonna tell you about it!
- Frank Miller's *Sin City*: Hard-boiled goes hardcore. Kind of the guilty pleasure of literary comics — but is it art? — each grim and gritty tale leaves you sweating for more.
- James Sturm's *The Golem's Mighty Swing*: It's religion, racism, integrity, endurance, tolerance, commercialism, historical perspective, and baseball all rolled into one illustrated package. As thought-provoking as any Coen Brothers movie (and just as skewed).

All these titles receive my highest recommendation. And all are printed in glorious black and white! They are available through your local comics shop, the graphic novels section of your local bookstore, and Amazon.com. (You might have to go through eBay to score *Kiss Her, You Blockhead!*)

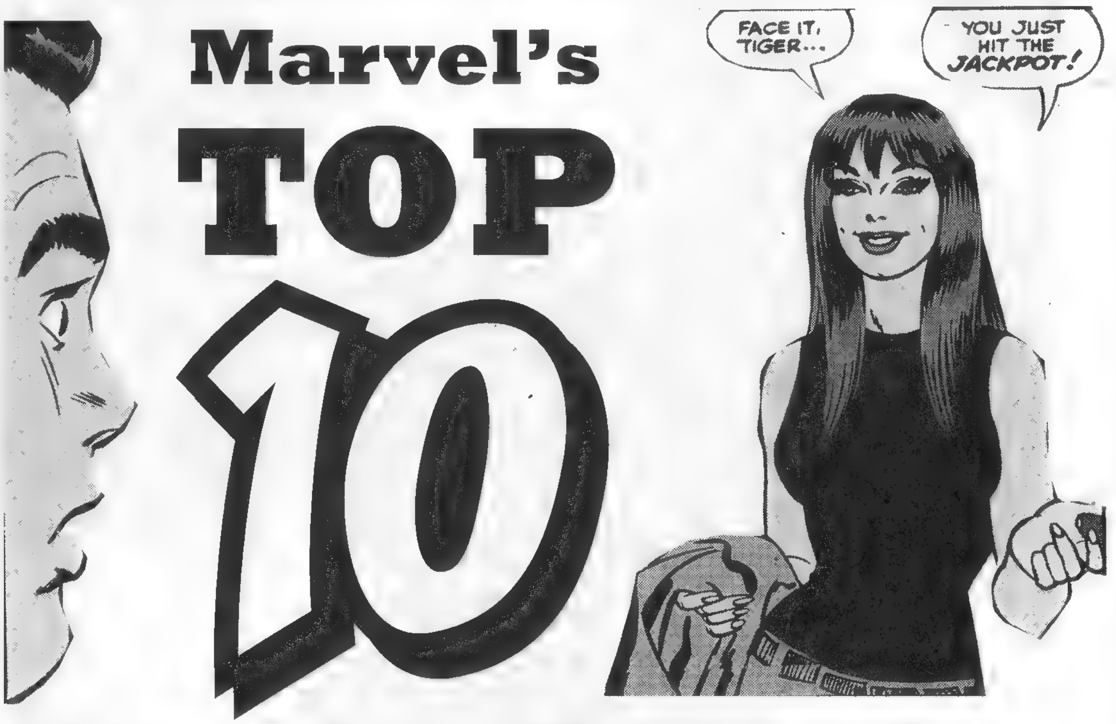
***The Captain** replies:*

An excellent list, Jim — I can't fault a one of them. Naturally, not everyone will agree — that's the problem (and the fun) of assembling such lists. But you've certainly got a good core group going, that we can add to over time.

Anyone else care to contribute?



The panels that left an indelible impression


FACE IT, TIGER...
YOU JUST HIT THE JACKPOT!

Marvel's TOP 10 Silver Age Moments

by **CRAIG SHUTT**

Dear Mr. Silver Age,

I know that every Silver Age story was cool. But were there some that had special moments that stood out so *much that, when kids finished reading them, they immediately shoved them into their back pocket and pedaled to their best friend's house, knowing the issue was easily worth two others in trade?*

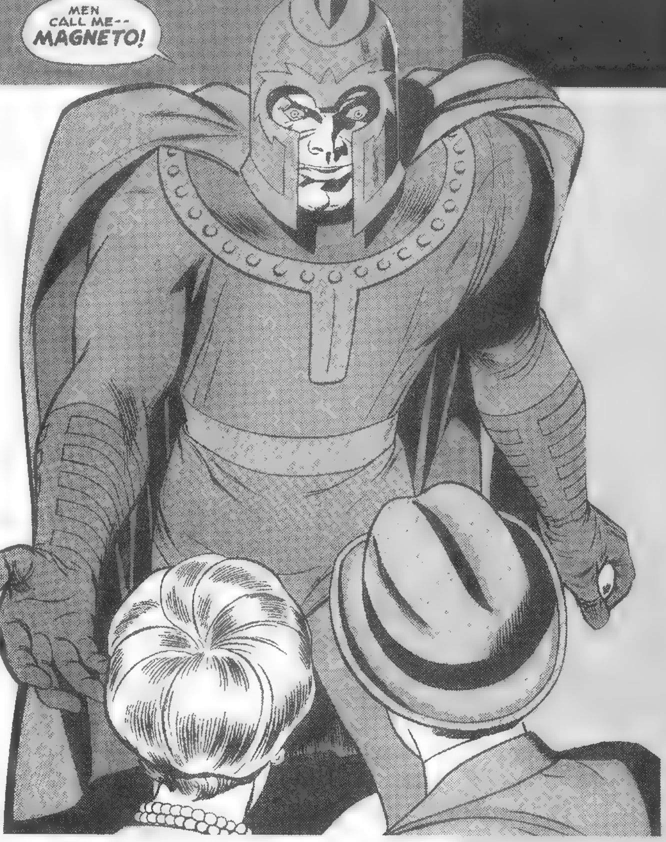
Kang T.C.
30th century

Mr. Silver Age says: There sure were, Kang. As you say, The Silver Age got its name because super-heroes roared back with stories that grabbed the imagination each and every month. Many of those stuck in our brains due to the pulse-pounding plots and dire dilemmas that developed for our super-heroic pals. But a few stood out due to the dramatic impact of a particular moment in the story. And, to stir up fans' imaginations, in this issue and next, I'm picking my 10 favorite Marvel and DC Silver Age Moments.

By "moments," I don't mean key introductions of characters who would *later* be significant or developments that *in coming months* would prove pivotal. I mean those key panels that were so unexpected that, upon seeing them, we were truly stunned — for one reason or another.

I eliminated cover scenes, since that preview tease weakened the wallop we felt when we turned the page and saw these panels for the first time. I also eliminated origin stories, which are iconic by nature — otherwise, the list would be full of spider bites, cane stamps, unfrozen icebergs, and guys being filled with radiation for one reason or another. Too easy. And by "Silver Age," I mean, of course, the comics between *Showcase* #4 (Oct-Nov 56) and *Fantastic Four* #102 (Sep 70).

Finding dramatic Silver Age scenes wasn't tough. The hard parts were cutting off the list


MEN CALL ME-- MAGNETO!

Magneto was alive, he'd captured The X-Men and he threatened Warren's parents in X-Men #17.

at 10 and putting them in rank order. But I did it, just because I like a fight.

Trying to create a definitive list is futile, of course, because it's totally subjective. The rule of thumb is that the Golden Age is 12 (years old or thereabouts), when every comic book seems imaginative, creative, and pulse-pounding, no matter *what* year a comics fan reaches that age. So what one fan finds unbelievably amazing might be another fan's been-there-done-that or even seen-better. Knowing that, you may not be surprised to discover that more than half of my favorite Marvel Moments appeared in 1966, the year when I was, indeed, 12 years old. On the other hand, that was one amazing comics year.

Those caveats in mind, here are my rankings of the 10 best, leading up to The Best Marvel Silver Age Moment:

10 **Magneto greets Angel's parents:** "And None Shall Survive!" in *X-Men* #17 (Feb 66). The X-Men were on the ropes. They were so beat up after their three-issue battle with The Sentinels (a cool adventure on its own) that they were evacuated to a hospital for tests. Doctors couldn't quite figure out their condition due to their mutant bodies, but they treated and released each one. But, as the mutants individually returned to the mansion, they were attacked!

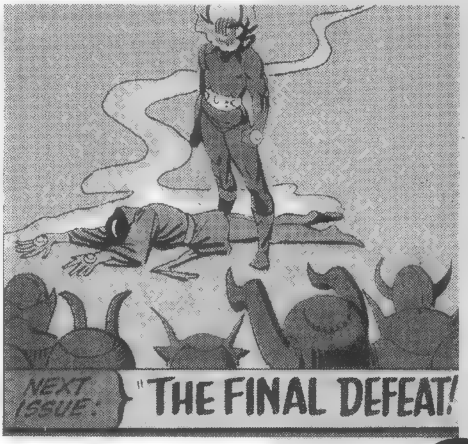
Soon, all but Iceman had been captured and launched into space. Just then, Warren's parents arrived at the mansion, and the door was opened by this mysterious foe. "B-but who are you?" Pop Worthington asked, astonished. "I?" the villain said. "I am power!" And we turned the page to a full-page panel of a familiar villain looming over the startled parents and proclaiming, "Men call me — Magneto!" What a moment!

Magneto had been kidnapped into space by The Stranger back in *X-Men* #11, and The Stranger had promised that the villain would never return. Xavier went so far as to remove Magneto's name from his Cerebro machine. But now, he was back — and he not only had captured The X-Men, he was going to use Angel's parents in a diabolical experiment! It didn't work, of course, but it was dramatic as all get-out.

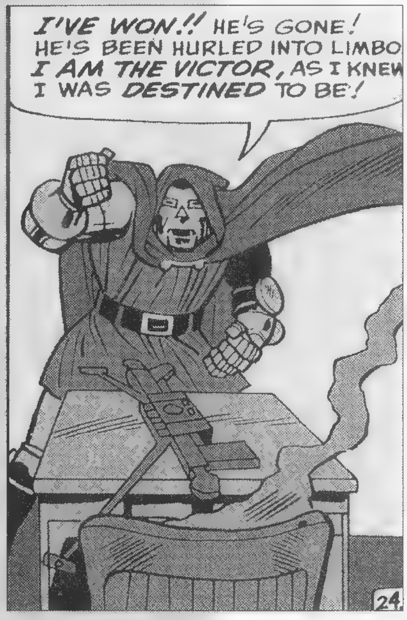
9 **Dormammu defeats Doctor Strange:** "The Pincers of Power!" in *Strange Tales* #140 (Jan 66). The battle against Baron Mordo and Dormammu had been raging since #130, when Dormy had given Mordo the power to defeat Doctor Strange. That hadn't been an easy task, which infuriated The Dormster. Frustrated, in this issue he transported Mordo and Strange to another dimension. There, portals opened until Strange faced all of the lords of the Netherworlds, an impressive panel itself.

They were there to witness the final battle, as Dormammu challenged Strange to dimensional supremacy. The doctor accepted, and the struggle continued for five pulse-pounding pages, until, just as our hero was gaining the advantage, Mordo struck from behind, apparently killing Doctor Strange. The final wordless panel showed our hero lying lifeless, surrounded by dimensional vapors, as Dormammu stood triumphantly over him. The caption proclaimed, "Next Issue: The Final Defeat!" Yikes!

Next ish, though, we learned Strange had only been weakened — and Dormammu was ticked that Mordo had stepped in. Dormy banished Mordo, Strange proclaimed himself strong enough to continue, and the battle raged for four more pages. You can guess how it ended, especially since the story's title actually was "Let There Be Victory!" But that didn't negate the previous issue's final panel of Dormammu triumphant!


NEXT ISSUE: "THE FINAL DEFEAT!

After an epic battle, Dormammu defeated Doc Strange (for the moment) in Strange Tales #141.


I'VE WON!! HE'S GONE! HE'S BEEN HURLED INTO LIMBO I AM THE VICTOR, AS I KNEW I WAS DESTINED TO BE!
24

Doom vaporized Reed (or so he thought for quite some time) in* Fantastic Four Annual *#2.

8 Doctor Doom vaporizes Reed Richards: "The Final Victory of Dr. Doom!" in *Fantastic Four Annual* #2 (1964). The Fantastic Four were ambushed in the Latverian embassy during a party. (The story revealed Doom's role as hidden ruler of the kingdom.) Escaping, they returned to The Baxter Building, where Doom confronted them again. Their battle continued in a stalemate until Reed suggested that he and Doom wage a battle of wits — to the death.

Each grabbed one end of a device with a pistol grip and an attachment to his own forehead. Despite its being Reed's machine, Doom knew that it would allow the one with the greatest mental strength to send the other into a timeless, inescapable limbo. The battle raged for a full page until, in the final panel, Reed was vaporized! Doom stood triumphant!

He gloated as the others looked on, stunned. Then he strode out — past the satisfied Reed, who stood nearby. In fact, the drink they'd toasted with before their duel had been used on The FF earlier, and it allowed Reed to create an illusion in Doom's mind. It was the only way out, Reed decided, for Doom had that darn diplomatic immunity going for him.

Doom was not pleased when he discovered the trick, in *FF* #39 (Jun 65). He again attacked The FF at The Baxter Building, this time when they had no powers and needed Daredevil's help. That was an ultra-cool story, but it didn't have the a single, powerful moment to compare with Doom vaporizing Reed.

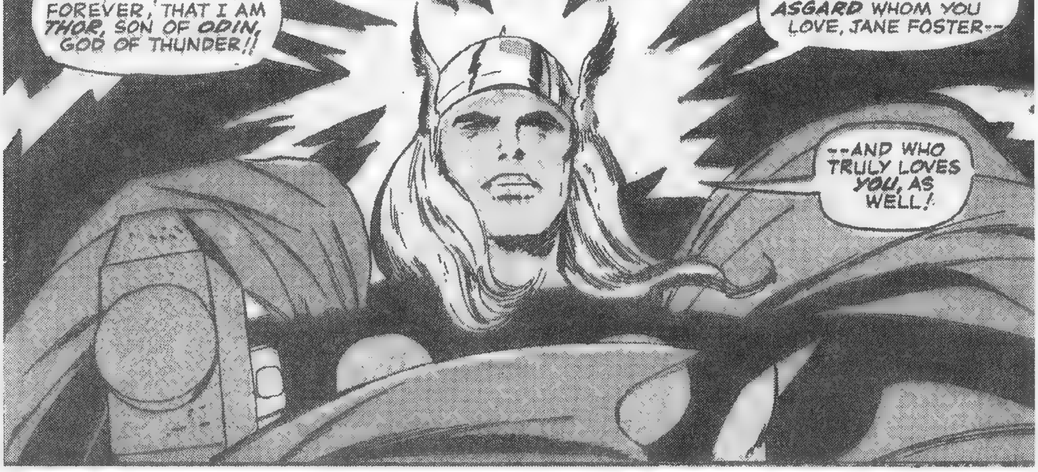
7 Thor reveals his identity to Jane Foster: "The Grandeur and the Glory!" in *Journey into Mystery* #124 (Jan 66). Dr. Don Blake had been trying to canoodle with his nurse, Jane Foster, for some time and was getting nowhere. Every time he made progress, his secret identity would disrupt things. You know the drill. But this time, Thor returned to find Jane hospitalized and fading fast. When he visited as Blake, she went into hysterics, bemoaning his long, mysterious absences and ordering him to leave. Blake wanted to explain, but his father expressly forbade it. And, when your father was All-Father Odin, you tended to listen.

But not this time! This time, overwhelmed by the grief he was causing his love, Blake stamped his cane before Jane, revealing his identity and proclaiming his love. "Forgive me, my father," he cried, as the change occurred. Shazam!

Spider-Man's pep talk gave him the added strength to free himself in ASM #33.

That won over Jane, big-time. She began calling The Thunder God her "darling," and things smoothed out quickly. But it didn't go over so well with Big Daddy. Ultimately, the revelation led to Jane visiting Asgard and meeting Odin, where she royally failed her Goddess Test. That resulted in her being jettisoned from Thor's life, leaving a spot for Sif to slither in. We could only hope Lois Lane was taking notes.

6 The Wasp reveals she's marrying Yellowjacket: "The Name Is … Yellowjacket!" in *Avengers* #59 (Dec 68). The mysterious, arrogant Yellowjacket arrived at Avengers Mansion to be anointed an Assembler. He claimed to have killed Hank Pym in battle to prove his worth, causing The Wasp to faint dead away. His story, in which Hank shrank


KNOW, YOU, NOW AND FOREVER, THAT I AM THOR, SON OF ODIN, GOD OF THUNDER!!
'TIS AN IMMORTAL OF ASGARD WHOM YOU LOVE, JANE FOSTER--
--AND WHO TRULY LOVES YOU, AS WELL!

Thor revealed his two secrets — his identity and his love — to Jane Foster in* Journey into Mystery *#124.

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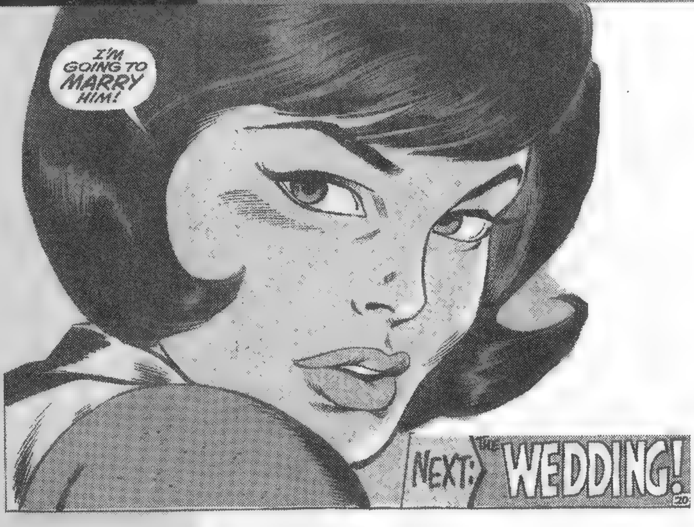

I'M GOING TO MARRY HIM!
NEXT: THE WEDDING!
20

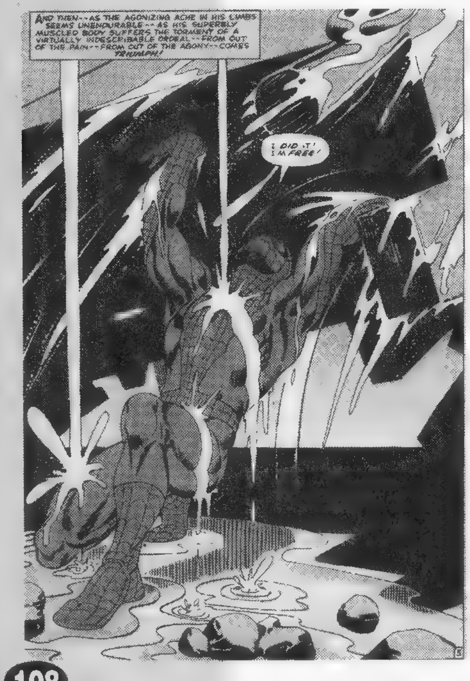
As the next issue blurb threatened in Avengers #59, Jan really married the arrogant Yellowjacket.

Spider-Man's pep talk gave him the added strength to free himself in Amazing Spider-Man #33.

away to nothingness, enraged The Avengers, but YJ took Wasp hostage and escaped.

Janet, showing no fear of her captor, riled him until he pasted her right in the mouth — with a long smooch. Amazingly, the kiss left Janet dazed, rather than infuriated. The team finally caught up with kidnapper and hostage as they walked out of City Hall. The Black Panther attacked, but The Wasp called him off. They demanded to know why, and The Wasp replied, "I'm going to marry him!" And the next-issue blurb proclaimed, "Next: The Wedding!"

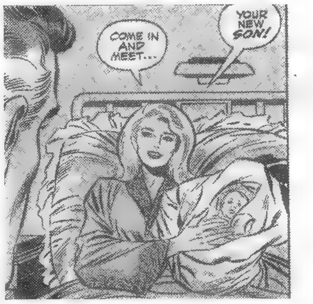
And next issue, sure enough, there *was* a wedding! Complete with a gathering of every super-suit in the five boroughs! Not a hoax, a dream, or an Imaginary Story! Well, OK, maybe it was something of a hoax, because Yellowjacket turned out to be Hank Pym, having a mental breakdown. That apparently didn't bother NYC officials, since Wasp noted the marriage was legal. Does that mean YJ signed the license as Hank without realizing it? It's better not to ask these questions and just to savor that killer image of Jan's revelation.


AND THEN--AS THE AGONIZING ACHE IN HIS LIMBS SEEMS UNENDURABLE--AS HIS SUPERBLY MUSCLED BODY SUFFERS THE TORMENT OF A VIRTUALLY INDESCRIBABLE ORDEAL--FROM OUT OF THE PAIN--FROM OUT OF THE AGONY--COMES TRIUMPH!
I DID IT! I'M FREE!
5

5 **Spider-Man moves the machinery:** "The Final Chapter!" in *Amazing Spider-Man* #33 (Feb 66). The three-part tale that culminated with this issue often is rightly deemed the best Spider-Man story ever. (I called it that myself in *CBG* #1596.) And this panel was the climax, in which things finally turned Spidey's way. It was perfectly choreographed, beginning with the wall-crawler pinned under tons of equipment in Doctor Octopus' underground hideout. Spider-Man not only faced death, but, worse, he was unable to retrieve a serum so he and Dr. Connors could cure Aunt May's life-threatening illness.

The ish began with Peter pinned down, bemoaning how he'd failed Uncle Ben and that it couldn't happen again with May. The next page began with a tiny Spidey in a small panel under massive machinery. The panels enlarged as Spider-Man strained to raise the gray mass. He raised it to his shoulders on the next page, with a half-page panel at the bottom. Then, when we turned the page, he threw the machinery away in a full-page panel that was cathartic as all heck!

Spidey still had to fight his way past Ock's minions (he did so using Aunt May as his encouragement), return the serum to Connors, and get it to Aunt May. But it was all downhill after that machinery moved.


COME IN AND MEET...
YOUR NEW SON!

Two super-heroes had a son who survived, a rarity, in FF Annual #6.

4 **Sue Richards has a son:** "Let There Be … Life!" in *Fantastic Four King-Size Special* #6 (Nov 68). The title implied that the Richards' baby might actually arrive — but such major changes seldom happened, we well knew. The "illusion of change" that Stan Lee so skillfully masterminded would be far better served by a dramatic and tragic miscarriage. In fact, Sue had a difficult pregnancy, leaving the team for a while, while Crystal nursed her. And this issue began with both Sue's and the baby's lives in danger. Saving Sue would seem the best we could do, because super-heroes just don't become parents — do they?

They did this time! It took an exciting trip through The Negative Zone to battle Annihilus, find an antidote that could counter the radiation in Sue's blood, race back through The Zone, and make a last-gasp charge to reach the hospital in time.

Had they made it? Would either survive? After two pages of agonized waiting, Crystal burst through the door with the news that Sue had had a boy, and both were doing fine. The quiet panel of Reed seeing his wife holding their new son was a killer. The entire scene, from the celebration through Reed's final touching speech, was awesome, but the panel of Mom and Pop was unforgettable.

3 **Iron Man walks away:** "The Old Order Changeth!" in *Avengers* #16 (May 65). The cover told us that The Avengers were shaking up the line-up, but that wasn't hard to believe. The Hulk had left, Captain America had joined, and Ant-Man had gained new powers during the title's tenure. But this time the shake-up was dramatic — and this panel proved they were serious.

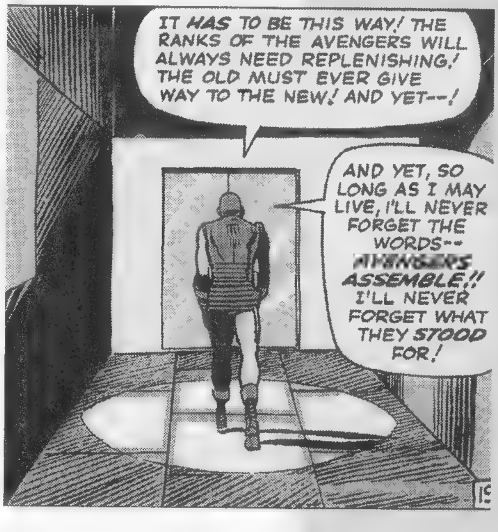
Readers knew big things were in store from the cover, especially when all the members talked about leaves of absence or even (gasp!) disbanding the team. Well, we knew *that* wouldn't happen — but what *would*? We got our first glimpse, when Hawkeye presented his bonafides and convinced Iron Man, Giant Man, and Wasp. Then, after explaining how Magneto had misled them, Quicksilver and The Scarlet Witch were admitted. The scene of Cap returning to discover what had happened while he was gone was pretty funny but also startling.

It could have been a short-term gimmick or even a hoax. But we knew better after Iron Man held the door so Cap could lead the others into their press conference. Closing the door, Tony walked quietly down the corridor alone. He sadly noted that the old always gives way to the new, but he would never forget the team's battle cry. This sounded serious — and that panel of Iron Man, alone, walking away, was poignant.

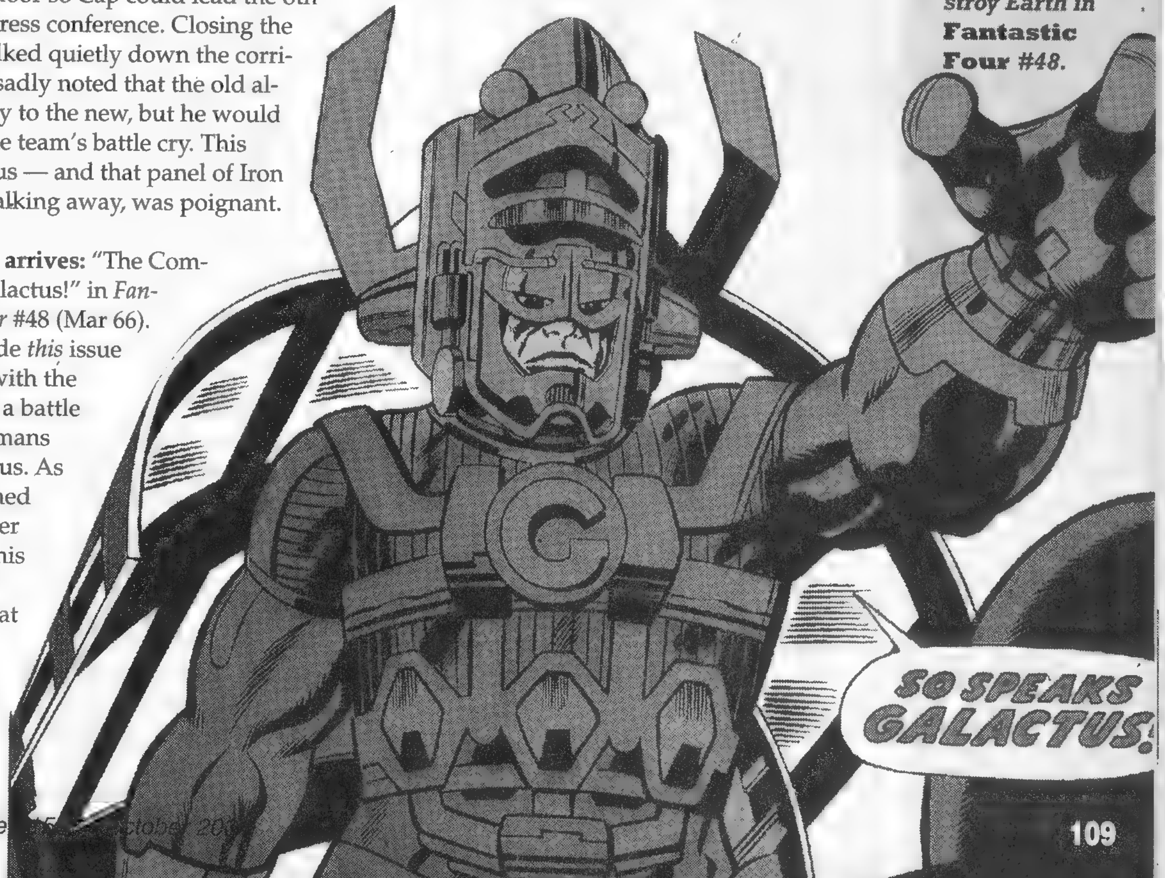
2 **Galactus arrives:** "The Coming of Galactus!" in *Fantastic Four* #48 (Mar 66). What a wild ride *this* issue was! It began with the culmination of a battle with The Inhumans against Maximus. As the team returned home, The Silver Surfer wound his way closer to Earth. The threat was so great that The Watcher intervened to hide the planet — but to no avail. The Surfer landed and sent a message to Galactus.

As a result, Galactus' spheroid ship arrived on Earth after testing its suitability via some oddball space machinery done up as a full-page Kirby Kollage. Then, the ship's door opened, and out stepped the monstrous creature with the gigantic antlers and the stylized "G" on his chest! The next-issue blurb warned us to "prepare for wonderment without end." You better believe we'd be there!

The build-up — and intervention of The Watcher — showed this would be an epic, and Galactus' first appearance did not disappoint. Leaving him for the final page (and using the cover to show Uatu, The FF, and a group of Earthlings looking out at the reader in wonder at Galactus' apparent arrival) gave him the impact he needed and deserved.


IT *HAS* TO BE THIS WAY! THE RANKS OF THE AVENGERS WILL ALWAYS NEED REPLENISHING! THE OLD MUST EVER GIVE WAY TO THE NEW! AND YET---!
AND YET, SO LONG AS I MAY LIVE, I'LL NEVER FORGET THE WORDS-- AVENGERS *ASSEMBLE!!* I'LL NEVER FORGET WHAT THEY *STOOD* FOR!
19

When Iron Man walked away in* Avengers *#16, we knew the team's changes were serious.


SO SPEAKS GALACTUS!

A regally colored Galactus finally arrived to destroy Earth in* Fantastic Four *#48.

Reprint round-up

These classic tales have been reprinted many times, in part due to these memorable moments — *ASM* #42 has been reprinted *nine* times, and I doubt it's because of that rousing battle with John Jameson! Here are the easiest places to locate reprints: *ASM* #42 was reprinted in *Marvel Tales* #31 and #182, *Marvel Masterworks* #22 (second printing: *ASM Masterworks* #5), and *Essential Spider-Man* #2.

FF #48 was reprinted in *Marvel's Greatest Comics* #35, *Marvel Masterworks* #25 (second printing: *FF Masterworks* #5), and *Essential Fantastic Four* #3.

Avengers #16 was reprinted in *Marvel Triple Action* #10, *Avengers* #150, a *Marvel Milestone* edition, *Marvel Masterworks* #9 (second printing: *Avengers Masterworks* #2), and *Essential Avengers* #1.

FF Special #6 was reprinted in *Giant-Size Fantastic Four* #6, and *FF* (vol. 3) #54.

ASM #33 was reprinted in *Marvel Tales* #26 and #172, *Marvel Masterworks* #16 (second printing: *ASM Masterworks* #4), and *Essential Spider-Man* #2.

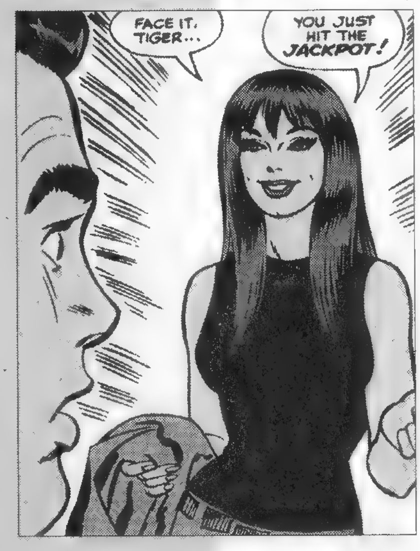
Avengers #59 was reprinted in *Marvel Super Action* #20 and *Essential Avengers* #3.

Journey into Mystery #124 was reprinted in *Special Marvel Edition* #3.

FF Annual #2 was reprinted in *FF Annual* #7, *Marvel Masterworks* #21 (second printing: *FF Masterworks* #4), and *Essential Fantastic Four* #2.

Doctor Strange's story in *Strange Tales* #141 was reprinted in *Strange Tales* #188, *Dr. Strange Classics* #4, *Marvel Masterworks* #23 (second printing: *Dr. Strange Masterworks* #1), and *Essential Dr. Strange* #1.

X-Men #17 was reprinted in *X-Men* #70, *X-Men: The Early Years* #17, *Marvel Masterworks* #7, and *Essential Uncanny X-Men* #1.


FACE IT, TIGER...
YOU JUST HIT THE JACKPOT!

We all hit the jackpot when Jazzy Johnny Romita unveiled Mary Jane in* Amazing Spider-Man *#42.

1 Peter Parker meets Mary Jane Watson: “The Birth of a Super-Hero!” in *Amazing Spider-Man* #42 (Nov 66). We did, indeed, hit the jackpot with this moment, possibly the most famous non-origin panel in Spidey's, if not Silver Age Marvel's, history. It was the beginning of a relationship that became the most important in Peter's life, of course, but it was more than that. It was the culmination to a long-running mystery and had an immediate impact on his social standing.

Peter had been ducking his blind date with MJ since #15, when Aunt May had tried to set him up. We'd been tantalized with her appearance, but her face was always hidden from view. Even so, in #25, we were given the implication that she was a stunner — but was she? We didn't find that out until this issue, when Pete finally was forced to meet her — and was stunned.

“Face it, Tiger,” the gorgeous, svelte redhead at the front door exclaimed, “you just hit the jackpot!” John Romita made the most of this introduction, and fans, no doubt, had nearly the same reaction as Peter, who stood there with his mouth agape and his eyes bugging out.

MJ was an immediate breath of fresh air that lifted Peter's sails. She wanted to be where the action was, which helped Peter-Spidey get to the scene. She also wasn't put off when he had to cancel a date (which, of course, wasn't *all* good). And her hanging on Pete's arm brought out the tigress in Gwen, who'd been laid back for way too long. That challenge led to a battle of the go-go dancers in #47, in which MJ and Gwen both strutted their stuff, a scene still burned into my brain. That, too, was a great moment, but it just missed the Top 10.

Did I neglect one of your favorites? Well, of *course* I did! I only had room for 10! You could create an entire Top 10 list of Fantastic Four or Spider-Man moments that would be hard to argue against. And, apparently, I could produce an entire Top 10 list of 1966 moments that would be darned impressive.

Let me know which one I should've included — remembering that it should be **a panel of overwhelming impact not shown on the cover**. And, if you want, tell me which one should have been omitted from my list to make room. Because, like any All-Star team, while nobody denies more should have made it, it's tougher to decide who should stay home.

Next month, we'll look at DC's biggest moments, which created an even harder task, considering that Superman alone appeared in almost as many comics as Marvel was producing. Yet, somehow, I managed to pick DC's 10 Best Silver Age Moments — most of them *not* from 1966! See you then.

Known to fans worldwide as “Mr. Silver Age,” **CRAIG SHUTT** has waxed nostalgic about comics of old in CBG since 1992. His latest book, *Baby Boomer Comics*, is available from Krause Publications at (800) 258-0529, offer CBHCS. Got a question about the Silver Age? Drop him a line at **craigshutt@ameritech.net!**

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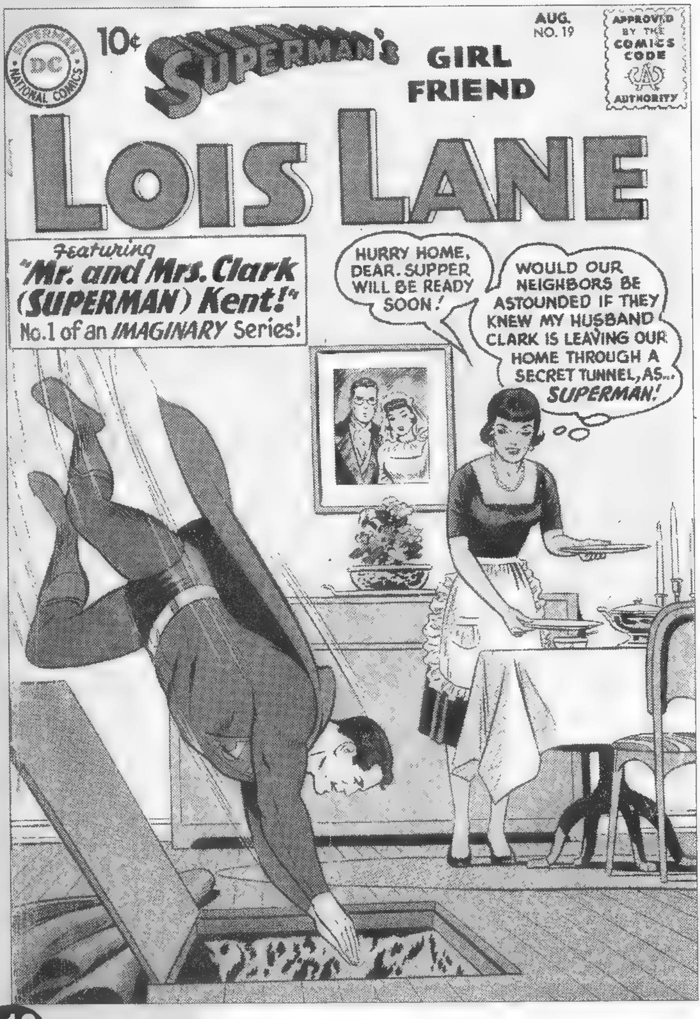
Lois' marriage to Superman — what else? — was featured in the first true Imaginary Story

Not a Hoax or a Dream!

by CRAIG SHUTT

Dear Mr. Silver Age,
I've always liked DC's famous Imaginary Stories. What happened in the very first one?
Muto, 30th Century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DC NATIONAL COMICS SUPERMAN
AUG. NO. 19
APPROVED BY THE COMICS CODE AUTHORITY
SUPERMAN'S GIRL FRIEND
LOIS LANE
Featuring "Mr. and Mrs. Clark (SUPERMAN) Kent!" No.1 of an IMAGINARY Series!
HURRY HOME, DEAR. SUPPER WILL BE READY SOON!
WOULD OUR NEIGHBORS BE ASTOUNDED IF THEY KNEW MY HUSBAND CLARK IS LEAVING OUR HOME THROUGH A SECRET TUNNEL, AS... SUPERMAN!

The first official Imaginary Tale, in Lois Lane #19, was so incredibly popular they did a follow up — in the very next issue.

Mr. Silver Age says: What else would be featured in DC's first Imaginary Story besides the one tale we were all dying to see some day for real (and, in fact, did see some years back)? The cover to Superman's Girl Friend, Lois Lane #19 (Aug 60) proclaimed it proudly: "Featuring Mr. and Mrs. Clark (Superman) Kent! No. 1 of an Imaginary Series!"

In truth, Superman and his pals 'n' gals had been participating in semi-Imaginary stories for some time. I know, I know, they're all Imaginary. You know what I mean.

Most of those earlier adventures ended up being dreams by Supes, Jimbo, Supergirl, and others. In fact, four years later, when the first 80-Page Giant (Aug 1964) featured "Superman's Most Fabulous Imaginary Adventures!" it didn't include a single tale that actually had been presented as an "Imaginary Story."

But in the third story in Lois #19, a wacky concept was introduced in which readers were asked to imagine "what if" a specific scenario were to take place. It avoided the usual hokey situation of having someone sneakily fall sleep so they could dream a story of amazing, life-altering events. Fans apparently responded so well that it became a standard concept — one used so often that DC began hyping its otherwise incredible stories with the line, "Not a hoax! Not a dream! Not an Imaginary Story!"

The stories allowed readers to follow scenarios to their natural conclusion, to see what would happen if Superman really did die, marry, grow up on Krypton, etc. Often, the stories fast-forwarded through many events and years to give readers a fairly conclusive conclusion. More often than not, it seemed, that conclusion concluded in tragedy, as if the editors were telling us to be glad these things we clamored to see happen never really did. That's pretty much what happened with the first one, too.

"Here it is at last," the caption proclaimed "What thousands of readers have written in clamoring for—an Imaginary Story showing how things would be if Lois Lane learned Clark Kent were Superman and married him!" It promised that "This is only the first of many such tales which could very well happen in the future lives of Lois Lane and Superman but perhaps never will!" It got that part right, for sure.

The eight-page epic began with our happy couple married and Lois remembering the day that Clark revealed his true identity. That revelation allowed her to marry Clark rather than Superman, which solved the ever-present concern that dastardly criminals would gain revenge on Superman by killing his wife.

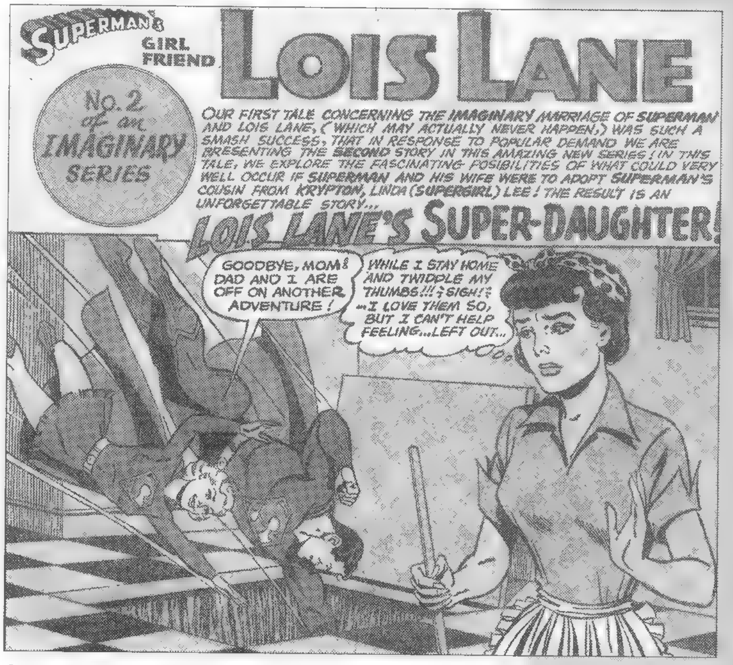
Unfortunately, marrying a meek, mild-mannered reporter created a major problem for Lois — who had been known for loving Superman, after all. She didn't like having to hide her pride in The Husband of Steel's activities, especially when one of the snooty neighbors declined to invite the couple to the town council dance because her husband was "just a newspaperman" (shortly after Supes had saved the husband's oil wells, to boot).

"I'm so unhappy!" she sobbed into Kal's chest in the final panel. "Won't people ever know we're married?" "Maybe — some day!" Supes agreed. "Meanwhile, think how dull life would be without problems!" This was about when he tended to get smacked with the green-kryptonite frying pan.

The final caption exclaimed, "See future issues of this magazine for more stories about the imaginary marriage between Lois and Superman that may come true — or may not!"

"Future issues" meant the very next one. The opening caption gushed, "Our first tale was such a smash success that in response to popular demand we are presenting the second story in this amazing new series!" Even as a dumb little kid back then (and I was, trust me) I knew better than to think they could get feedback that fast!

No matter. The story picked up shortly after the previous issue's ending, as we met "Lois Lane's Super-Daughter!" Yes, being married to a super being wasn't frustrating enough for Lois, she was about to be the only non-super-powered person in her nuclear family!


SUPERMAN'S GIRL FRIEND LOIS LANE
No. 2 of an IMAGINARY SERIES
OUR FIRST TALE CONCERNING THE IMAGINARY MARRIAGE OF SUPERMAN AND LOIS LANE, (WHICH MAY ACTUALLY NEVER HAPPEN,) WAS SUCH A SMASH SUCCESS, THAT IN RESPONSE TO POPULAR DEMAND WE ARE PRESENTING THE SECOND STORY IN THIS AMAZING NEW SERIES! IN THIS TALE, WE EXPLORE THE FASCINATING POSIBILITIES OF WHAT COULD VERY WELL OCCUR IF SUPERMAN AND HIS WIFE WERE TO ADOPT SUPERMAN'S COUSIN FROM KRYPTON, LINDA (SUPERGIRL) LEE! THE RESULT IS AN UNFORGETTABLE STORY...
LOIS LANE'S SUPER-DAUGHTER!
GOODBYE, MOM! DAD AND I ARE OFF ON ANOTHER ADVENTURE!
WHILE I STAY HOME AND TWIDDLE MY THUMBS!!! SIGH!! I LOVE THEM SO, BUT I CAN'T HELP FEELING...LEFT OUT...

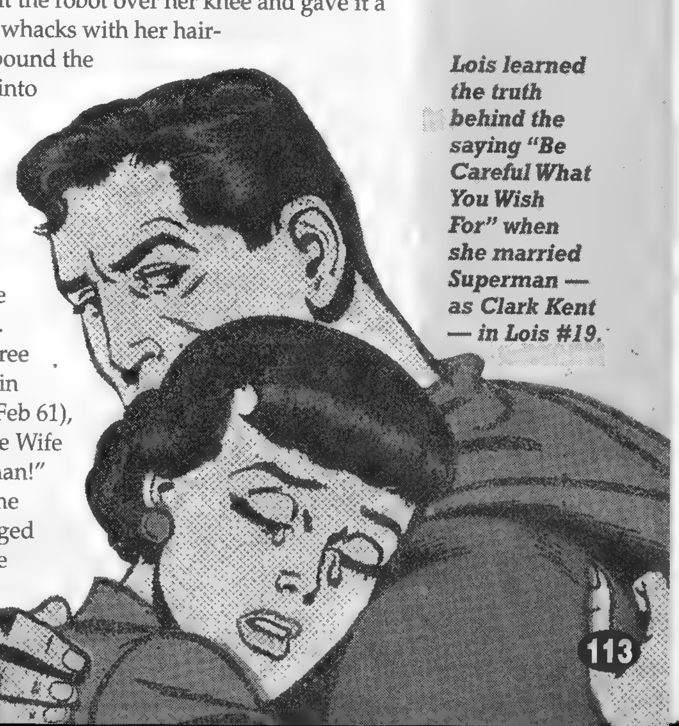
Lois' happiness quotient did not rise much in the Imaginary Story's second chapter in Lois #20 when the semi-happy couple adopted Supergirl.

While snuggling at home, Clark revealed the existence of Kara, his cousin and secret weapon. "Let's adopt her!" Clark suggested. "Huh?" Lois replies wittily. "Well, anything you say, dear!" That's how those conversations go at my house, too!

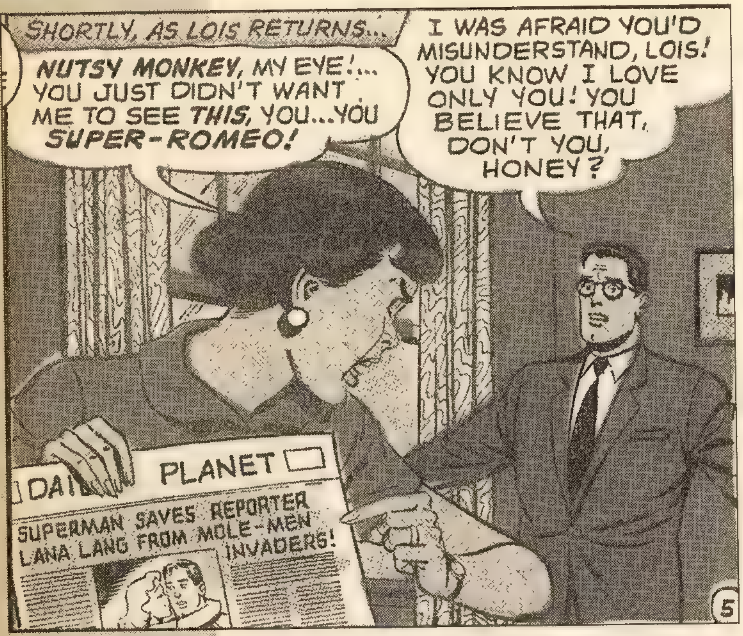
I won't share how the orphanage compelled Lois to quit her job because otherwise "you'd be too busy to keep house!" You'd probably forget that I don't write 'em, I just read 'em, and hold it against me. So we'll skip over that.

In fact, we probably should skip the rest of the story too. Through a series of misunderstandings, things didn't work out as well as they should have, and Supergirl went back to the orphanage. The most hilarious bit was when a bolt came loose on the Linda Lee robot's butt (right), so Lois put the robot over her knee and gave it a few good whacks with her hairbrush to pound the bolt back into place — just as a representative from the orphanage walked in.

Part three appeared in Lois #23 (Feb 61), when "The Wife of Superman!" had become pretty ragged around the



Lois learned the truth behind the saying "Be Careful What You Wish For" when she married Superman — as Clark Kent — in Lois #19.


SHORTLY, AS LOIS RETURNS...
NUTSY MONKEY, MY EYE!... YOU JUST DIDN'T WANT ME TO SEE *THIS*, YOU...YOU SUPER-ROMEO!
I WAS AFRAID YOU'D MISUNDERSTAND, LOIS! YOU KNOW I LOVE ONLY YOU! YOU BELIEVE THAT, DON'T YOU, HONEY?
DAILY PLANET
SUPERMAN SAVES REPORTER LANA LANG FROM MOLE-MEN INVADERS!
5

Lois took out her frustrations and jealousies on her mild-mannered hubby in part three of the Imaginary Story in Lois #23.

Imaginary reprints

Lois #19 was reprinted in *Best of DC Digest #19* and *80-Page Giant #3.*

Lois #20 was reprinted in *80-Page Giant #14* and *Superman in the 1960s.*

Lois #23 was reprinted in *Lois #86.*

Lois #25 was reprinted in *Best of DC Digest #19.*

edges. By now, the coosome twosome had super-twins, which Lois fortunately could manage with the help of remote-controlled belts that contained green kryptonite granules to turn off their powers when needed.

To add insult to injury, Lana took Lois' job at The Daily Planet — and tried to do the same with Superman. (Who, let's face it, was supposedly single and had seen his best girl marry his best friend.) Lois asked to be rehired at the Planet, but Perry declined because he would've had to fire Lana. Instead, he promised to give Clark a raise so Lois didn't have to work. And the rival newspaper declined to hire her because the paper had a policy of not employing married women, since they quit whenever their kids got the measles, the editor explained. I think it's time to move on once again.

Lois again ended up sobbing into her husband's super-strong arms, wanting to reveal her big secret. Clark promised she could as soon as he created a super-formula that gave her powers. And the final caption promised that the next chapter in our Imaginary Story would have "a very, very happy" ending.

That may have been overpromising, but we got at least a little closer in "Lois Lane and Superman, Newlyweds!" in Lois #25 (May 25). This chapter began with a miserable Lois living in The Fortress of Solitude and finally convincing her hubby to reveal the truth. When they did, they were inundated with wedding presents — and bullets, as criminals did, indeed, try to kill Superman's wife.

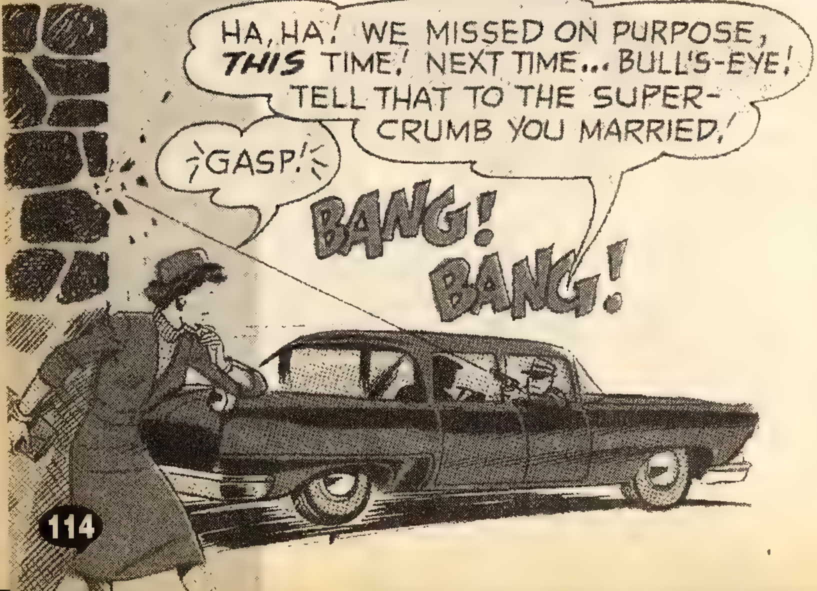
As a result, Lois had to stay in an impenetrable bubble, which she drove like a clear-plastic, round Volkswagen. This did not please her, as it attracted enormous attention and made her a laughing stock. Several other miseries were visited on Lois, but ultimately, she decided it was worth it, because she was married to such a wonderful guy — which, let's face it, she was before, too, just nobody knew it.

Not to be outdone, the Dynamic Duo began its own series of Imaginary Stories in Batman #131 (Feb 61) when Alfred sat down at his typewriter to punch out the first tale of "The Second Batman and Robin Team!"

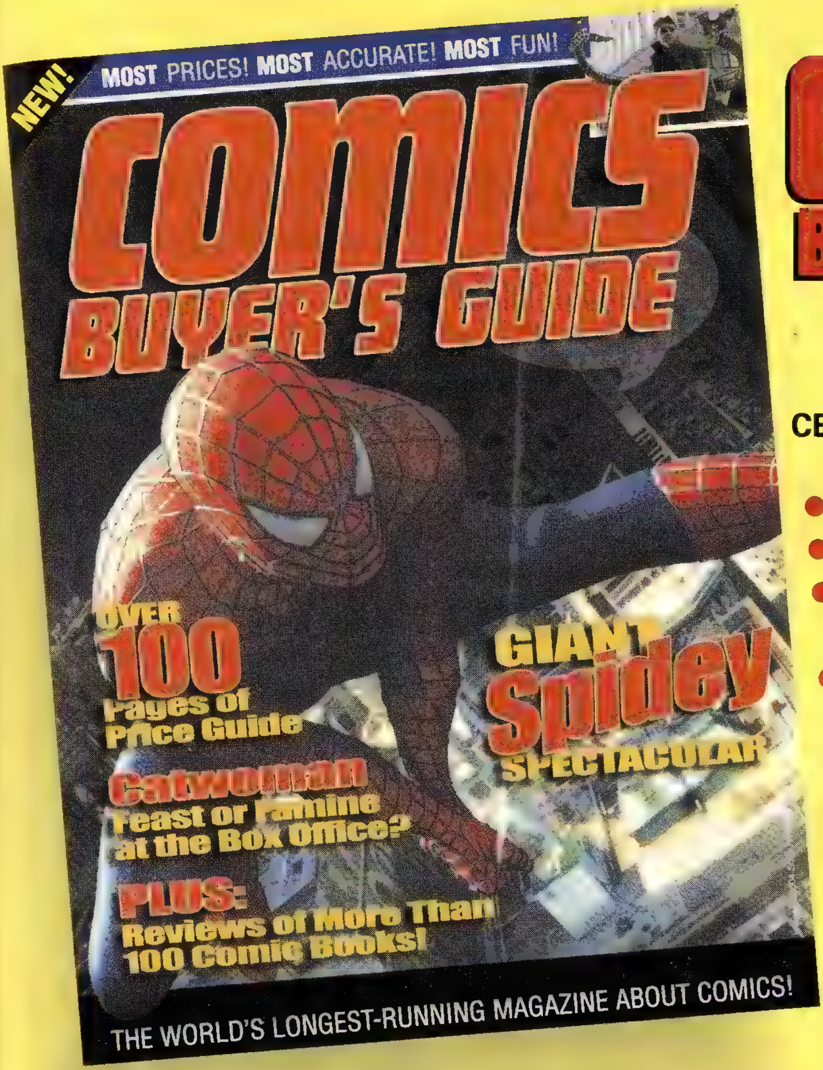
It consisted of Dick Grayson as Batman and Bruce Wayne Jr., the son of Bruce and Kathy Kane, as Robin. Both sport fashionable "II"s on their chests beside their emblems. Very natty.

These were OK stories, but they just weren't up there with Superman's officially make-believe adventures. In fact, two of Mr. Silver Age's all-time favorite Superman tales are Imaginary Stories. "The Death of Superman" appeared in Superman #149 (Nov 61), while "Superman-Red and Superman-Blue" came out in Superman (Jul 63). Check them out in the appropriately named Greatest Superman Stories Ever Told book, among other reprints. Truly classic stories — even if they are Imaginary.

In Lois #25, Superman's wife got her wish for the secret to be revealed — and had to duck bullets from vengeful villains as a result.


HA, HA! WE MISSED ON PURPOSE, *THIS* TIME! NEXT TIME... BULL'S-EYE! TELL THAT TO THE SUPER-CRUMB YOU MARRIED!
GASP!
BANG!
BANG!

THE NEW LOOK OF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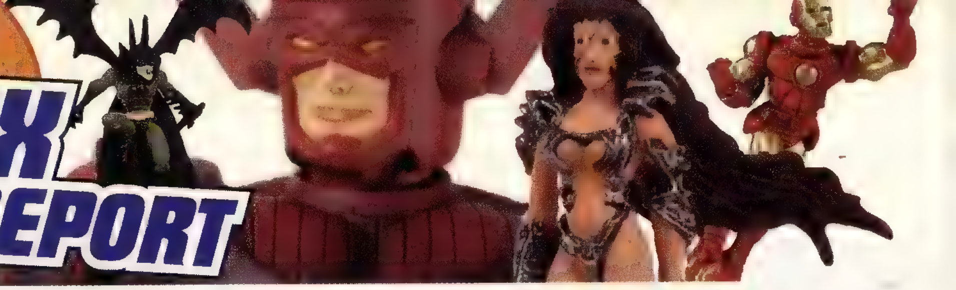
HEROCLIX MARKET REPORT

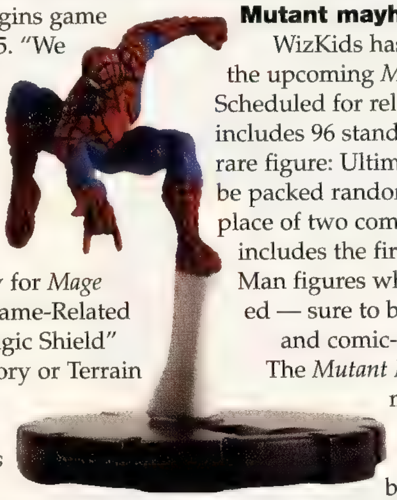


Indy HeroClix wins Game of the Year award

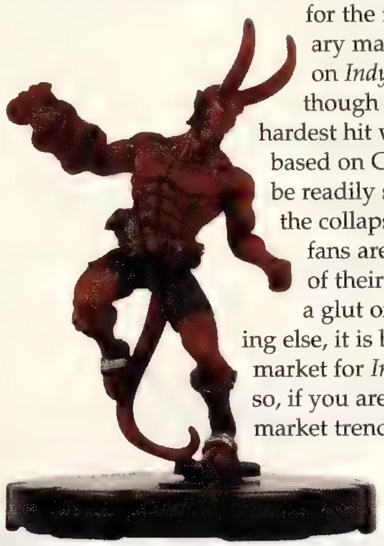
by JAMES MISHLER

WizKids wins six Origins Awards

The Academy of Adventure Gaming Arts and Design named *Indy HeroClix* the 2003 Origins Awards Game of the Year at the awards presentation at the Origins game convention in Columbus, Ohio, on June 25. "We couldn't be happier," said WizKids CEO Jordan Weisman. "It's an honor to be recognized among the greatest games out there — and even more of an honor to be recognized by our peers in the gaming industry." WizKids was presented with five other awards at the ceremony, including Best Game Aid or Accessory for *Mage Knight Dungeons 3D Dungeon Tiles*, Best Game-Related Fiction, Short Form for "Podo and the Magic Shield" (for *Mage Knight*), Best Miniatures Accessory or Terrain for the *Aurora-Class Drop Ship* (for *MechWarrior*), Best Science Fiction Miniatures Rules for the *Shadowrun: Duels* collectible action figure game, and Best Science Fiction Miniatures Series for *MechWarrior: Liao Incursion*.



While *Indy HeroClix* was named Best Game, the award has thus far had little, if any, effect on the prices realized for the figures in the secondary market. In fact, prices fell on *Indy HeroClix* last month, though only slightly. The hardest hit were those characters based on CrossGen titles; it can be readily surmised that, with the collapse of CrossGen, some fans are divesting themselves of their collections, leading to a glut on the market. If nothing else, it is becoming a buyer's market for *Indy HeroClix* figures, so, if you are in it for the game, the market trend is to your benefit.



In other secondary market news, the values of individual *DC HeroClix* tended to slide last month, though only moderately, as *Cosmic Justice* numbers finally settle after selling out at WizKids in May. *Marvel HeroClix* numbers generally were up, perhaps spurred by a renewed interest in all things Marvel and Spider-Man after the release of the *Spider-Man 2* movie in late June. Galactus prices have softened slightly, due to the increase in numbers on the market, thanks to WizKids sales at Origins.

Mutant mayhem in the Mighty Marvel tradition

WizKids has released the first pictures and details of the upcoming *Marvel HeroClix: Mutant Mayhem* set. Scheduled for release in November, *Mutant Mayhem* includes 96 standard characters plus one oversize super-rare figure: Ultimate Giant-Man. Ultimate Giant-Man will be packed randomly in standard booster packs, taking the place of two common figures. Moreover, *Mutant Mayhem* includes the first Master Piece figures: ultra-rare Spider-Man figures which have been meticulously hand-painted — sure to be considered highly collectible by game and comic-book fans alike.

The *Mutant Mayhem* set also introduces three new elements to *HeroClix* game play — feat cards, battlefield condition cards, and bystander tokens. Feat cards grant special, additional abilities to figures for an additional point cost. Battlefield condition cards affect the playing field, adding elements that raise game play to a new strategic level. Bystander tokens add a whole new level of role-playing to a game: When that bystander readily within reach of Doc Ock is none other than Aunt May, you can bet the guy playing Spider-Man is going to take notice!

Marvel HeroClix: Mutant Mayhem booster packs include four figures (or one Ultimate Giant-Man and two other figures) and one feat card, battlefield condition card, or bystander token, and retail for $7.99.

Ranks: R=Rookie; E=Experienced; V=Veteran; U=Unique
Rarity: 1=most common; 6=most rare

HYPERTIME (HT)

(130 FIGURES)

Hypertime Set	195.00
Starter Pack	19.00
Booster Pack	7.00
Rarity 1 figure	1.00
Rarity 2 figure	2.00
Rarity 3 figure	3.00
Rarity 4 figure	4.00
Rarity 5 figure	4.15

#	FIGURE NAME	RK/R	PRICE
108	Batman	V/5	7.00
129	Batman	U/6	23.00
120	Brainiac 13	V/5	5.00
127	Catwoman	U/6	20.00
124	Commissioner Gordon	U/6	15.00
123	Darkseid	U/6	19.00
122	Desaad	U/6	14.50
96	Doomsday	V/5	5.00
128	Flash	U/6	25.00
71	Gorilla Grodd	E/4	5.00
99	Joker	V/5	5.00
126	Joker	U/6	20.00
63	Nightwing	V/5	5.00
121	Parasite	U/6	13.00
111	Superman	V/5	5.75
130	Superman	U/6	23.00
125	The Key	U/6	12.00

COSMIC JUSTICE (CJ)

(96 FIGURES)

Cosmic Justice Set	235.00
Booster Pack	7.00
Rarity 1 figure	0.85
Rarity 2 figure	1.65
Rarity 3 figure	2.85
Rarity 4 figure	3.80
Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	PRICE
88	Amazo	U/6	25.00
94	Batgirl	U/6	19.00
95	Batman (Vampire)	U/6	24.00
86	Bizarro	U/6	19.00
87	Brother Blood	U/6	13.50
93	Catgirl	U/6	18.00
91	Despero	U/6	20.00
90	Eclipso	U/6	15.00
89	Lex Luthor	U/6	14.25
85	Martian Manhunter	U/6	26.00
92	Mordru	U/6	15.25
96	Superman	U/6	30.00
78	Wonder Woman	V/5	6.00

UNLEASHED (UN)

(97 FIGURES)

Unleashed Set	355.00
Booster Pack	7.00
Rarity 1 figure	1.00
Rarity 2 figure	2.00
Rarity 3 figure	3.00
Rarity 4 figure	4.00
Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	PRICE
97	Bat Sentry	U/Ch	40.00
94	Batman	U/6	30.00
88	Captain Marvel	U/6	29.00
84	Green Lantern	V/5	6.00
87	Kilowog	U/6	25.00
96	Magog	U/6	25.00
85	Metallo	U/6	25.00
92	Mr. Bones	U/6	15.25
91	Nu'bia	U/6	20.00
90	Silver Swan	U/6	20.00
78	Supergirl	V/5	6.00
95	Superman	U/6	40.00
86	The General	U/6	20.00
89	Ultrahumanite	U/6	20.00
93	Wonder Woman	U/6	34.00

SPECIAL SETS & FIGURES

Hypertime Premier Box	25.00
D01 Sinestro	20.00

#	PROMO FIGURES	SET	PRICE
BM1	Batman	pr	15.00
131	Carter Hall	HT	15.00
132	Dr. Harleen Quinzel	HT	15.00
133	Selina Kyle	HT	15.00
134	Kirk Langstrom	HT	14.50
135	Eddie Nashton	HT	15.00
136	Jervis Tetch	HT	10.00
137	Thomas Oscar Morrow	HT	8.00
138	Arthur Curry	HT	25.00
139	Ted Kord	HT	30.00
140	Michael Jon Carter	HT	20.00
141	Superman	HT	25.00
201	Little Sure Shot	CJ	17.00
202	4-Eyes	CJ	18.75
203	Pharzoof	CJ	54.00
204	Valinus	CJ	15.00
205	Hope	CJ	15.00
206	Eddie Carlin	CJ	15.00
207	Gen. Frank Rock	CJ	15.00
208	Oswald Cobblepot	CJ	30.00
209	Manhunter 2.0	CJ	15.00
210	Hippolyta Trevor-Hall	CJ	15.00
211	Pamela Isley	CJ	37.00
212	Dinah Lance	CJ	45.00
213	Oliver Queen	CJ	31.00
214	Donna Troy	CJ	20.00
215	Rokk Krinn	CJ	18.25
216	Garth Ranzz	CJ	20.00
217	Imra Ardeen	CJ	17.00
218	Yrra Cynril	CJ	40.00
219	Zatanna Zatara	CJ	20.00
220	Sandra Wu-San	CJ	15.00
221	Green Lantern (phasing)	CJ	17.50
222	Atom	CJ	43.00
223	Plastic Man	CJ	34.00
201	Cameron Chase	UN	20.00
202	Montgomery Kelly	UN	22.00
203	Matches Malone	UN	22.00
204	Shvaughn Erin	UN	24.00
208	Jonathan Crane	UN	23.00
212	Dmitri Pushkin	UN	23.00
215	Jesse Chambers	UN	28.00
216	Hector Hall	UN	25.00
217	Maxima of Almerac	UN	30.00
218	Kara Zor-El	UN	33.00
219	Teth-Adam	UN	25.00
220	Hal Jordan	UN	55.00
221	Shazam!	UN	25.00

Ranks: R=Rookie; E=Experienced; V=Veteran; U=Unique
Rarity: 1=most common; 6=most rare

INDY HEROCLIX

(96 FIGURES+24 ALTS.)

NOTE: Figure #s 37e-60e are available in European release only, replacing U.S. figures #37-60.

Indy HeroClix Set	193.00
Starter Pack	20.00
Booster Pack	7.00
Rarity 1 figure	0.80
Rarity 2 figure	1.30
Rarity 3 figure	2.30
Rarity 4 figure	3.30

#	FIGURE NAME	RK/R	MED
75	Abbey Chase	V/5	4.70
90	Abbey Chase	U/6	18.00
94	Angelus	U/6	17.00
86	Arwyn	U/6	17.00
39e	Brit City Judge	V/4	4.00
57	Bron	V/4	3.80
96	Cyblade	U/6	14.00
81	Death Demon	V/5	5.00
88	Hecate	U/6	14.50
69	Hellboy	V/5	5.00
87	Hellboy	U/6	30.00
45	Ian Nottingham	V/4	3.80
91	Judge Anderson	U/6	20.00
92	Judge Death	U/6	22.25
72	Judge Dredd	V/5	5.00
60e	Judge Fear	V/4	4.00
54e	Judge Fire	V/4	4.00
57e	Judge Mortis	V/4	4.00
78	Kabuki	V/5	5.00
54	Major Maxim	V/4	3.80
51e	Nemesis	V/4	5.00
84	Rasputin	V/5	4.50
85	Samandahl Rey	U/6	15.00
60	Shi	V/4	3.80
89	Shi	U/6	19.00
95	Siamese	U/6	13.50
42e	Stix	V/4	4.00
48	The Darkness	V/4	3.80
48e	Torquemada	V/4	4.00
66	Witchblade	V/5	5.00
93	Witchblade	U/6	19.75
45e	Wulf Sternhammer	V/4	4.00
63	Yukio	V/5	4.50

#	PROMO FIGURES	SET	PRICE
	Johnny Alpha	pr	15.00
	Judge Dredd	pr	15.00
201	Princess Ashleigh	IN	15.00
202	Tomoe Gozan	IN	11.00
203	Bajounte-Ka	IN	12.00
204	Keiko	IN	12.00
205	Akemi	IN	15.00
206	Spec Ops Savage	IN	15.00
207	Search/Destroy Agent Alpha	IN	40.00
208	Barbara Hershey	IN	19.25
209	Aphrodite	IN	18.75
210	Sister Magdalena	IN	14.00
211	Masahiro Arashi	IN	14.25
212	Lobster Johnson	IN	17.75
221	Witchblade	IN	22.00
222	Boon	IN	11.00
223	Arwyn	IN	13.00

Ranks: R=Rookie; E=Experienced; V=Veteran; U=Unique
Rarity: 1=most common; 6=most rare

INFINITY CHALLENGE

(150 FIGURES)

Infinity Challenge Set	210.00
Starter Pack	20.00
Booster Pack	7.00
Rarity 1 figure	0.75
Rarity 2 figure	1.50
Rarity 3 figure	2.50
Rarity 4 figure	3.00
Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	PRICE
66	Annihilus	V/4	4.00
148	Captain America	U/6	18.00
147	Cyclops	U/6	17.00
144	Elektra	U/6	15.00
60	Hulk	V/4	4.00
146	Juggernaut	U/6	16.00
142	Nightmare	U/6	16.00
145	Professor Xavier	U/6	17.25
140	Quasar	U/6	17.75
57	Sabretooth	V/4	4.00
72	Spider-Man	V/5	5.75
150	Spider-Man	U/6	26.00
141	Thanos	U/6	27.00
139	Vision	U/6	21.00
143	Wasp	U/6	16.00
149	Wolverine	U/6	22.00

UNIVERSE (UN)

(126 FIGURES)

Universe Set	450.00
Starter Pack	13.00
Booster Pack (2 figs)	4.00
Rarity 1 figure	0.75
Rarity 2 figure	1.50
Rarity 3 figure	3.00
Rarity 4 figure	4.30

#	FIGURE NAME	RK/R	PRICE
124	Captain America	U/6	16.25
063	Colossus	V/4	5.00
123	Cyclops	U/6	14.00
120	Elektra	U/6	14.00
060	Iron Man	V/4	5.00
122	Juggernaut	U/6	15.00
118	Nightmare	U/6	15.00
121	Professor Xavier	U/6	15.00
116	Quasar	U/6	15.00
126	Spider-Man	U/6	24.00
048	Taskmaster	V/4	5.00
117	Thanos	U/6	22.00
115	Vision	U/6	18.00
119	Wasp	U/6	15.00
125	Wolverine	U/6	19.00

CLOBBERIN' TIME (CT)

(96 FIGURES)

Clobberin' Time Set	265.00
Booster Pack	7.25
Rarity 1 figure	0.75
Rarity 2 figure	1.75
Rarity 3 figure	3.00
Rarity 4 figure	4.00
Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	PRICE
78	Doctor Octopus	V/5	6.00
75	Dr. Doom	V/5	9.00
96	Enchantress	U/6	16.00
95	Medusa	U/6	15.50
89	Mojo	U/6	18.00
87	Moondragon	U/6	20.00
94	Mr. Fixit	U/6	20.00
86	Nick Fury	U/6	20.00
85	Nightcrawler	U/6	78.00
91	Red Skull	U/6	26.00
88	Spider-Man	U/6	28.00
92	Spiral	U/6	21.00
90	Super Skrull	U/6	20.00
63	Thor	V/5	8.50
93	Titania	U/6	15.50

XPLOSION (XP)

(96 FIGURES)

Xplosion Set	205.00
Booster Pack	7.00
Rarity 1 figure	0.75
Rarity 2 figure	1.50
Rarity 3 figure	3.00
Rarity 4 figure	4.00
Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	PRICE
88	Apocalypse	U/6	25.00
87	Deathbird	U/6	13.25
86	Elektra	U/6	13.50
89	Green Goblin	U/6	19.00
94	(Savage) Hulk	U/6	26.00
92	Lady Deathstrike	U/6	13.50
95	Phoenix	U/6	23.00
91	Sauron	U/6	18.00
85	Shadowcat	U/6	16.25
93	Spider-Man	U/6	26.00
90	The Leader	U/6	15.00
96	Weapon X	U/6	21.00

CRITICAL MASS (CM)

(96 FIGURES)

Critical Mass Set	310.00
Booster Pack	7.25
Rarity 1 figure	0.75
Rarity 2 figure	1.75
Rarity 3 figure	3.00
Rarity 4 figure	4.00
Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	PRICE
87	Adam Warlock	U/6	18.50
94	Beta Ray Bill	U/6	18.50
86	Captain Marvel	U/6	21.00
92	Dormammu	U/6	16.50
95	Hulk	U/6	26.00
90	Morgan Le Fay	U/6	16.00
93	Nova	U/6	18.00
88	Ronan the Accuser	U/6	15.75
89	Sersi	U/6	13.00
96	Silver Surfer	U/6	42.00
91	Terrax	U/6	21.00
85	Warbird	U/6	17.00

SPECIAL SETS & FIGURES

Infinity Challenge Premier Box	25.00
Sentinel	20.00

#	PROMO FIGURES	SET	PRICE
G001	Galactus		290.00
SM1	Spider-Man	pr	20.00
151	Gabriel Jones	IC	19.00
152	Tia Senyaka	IC	35.00
153	Operative #128	IC	10.00
154	Medic #519	IC	15.00
155	Knuckles	IC	12.50
156	Joey the Snake	IC	10.50
157	Nenora	IC	11.50
158	Raksor	IC	14.00
159	Blade	IC	13.50
160	Rahne Sinclair	IC	12.00
161	Frank Schlichting	IC	10.00
162	Fred Myers	IC	19.00
163	Wilson Fisk	IC	16.50
164	Adrian Toomes	IC	23.00
165	Jean Grey	IC	40.00
166	Ned Leeds	IC	34.00
167	Victor Creed	IC	71.00
168	Bruce Banner	IC	70.00
169	Philip Masters	IC	30.00
170	Annihilus	IC	65.00
171	Wolverine	IC	24.00
172	Yellowjacket	IC	27.00
173	Ant-Man	IC	41.00
199	Hulk	IC	30.00
101	Clay Quartermain	CT	17.00
102	Laura Brown	CT	45.00
103	Agent Beaulieu	CT	15.00
104	George Tarleton	CT	15.00
105	Scientist Supreme	CT	18.00
106	Paibok	CT	14.00
107	Rachel Van Helsing	CT	15.00
108	Felicia Hardy	CT	34.00
109	Rita DeMara	CT	20.00
110	Doctor Doom	CT	46.00
111	Dominic Petros	CT	17.50
112	Fred J. Dukes	CT	19.00
113	Mortimer Toynbee	CT	15.00
114	Elektra Natchios	CT	20.00
115	Sue Storm	CT	37.00
116	Benjamin J. Grimm	CT	36.00
117	Johnny Storm	CT	35.00
118	Clint Barton	CT	30.00
119	Natasha Romanoff	CT	54.00
120	Blastaar of Baluur	CT	80.00
201	Sarah St. John	XP	15.50
202	Kirigi	XP	15.00
203	Elektra	XP	17.50
204	Sammy Liebman	XP	15.00
205	Frank Gunzer	XP	15.00
206	Jane Foster	XP	67.00
207	Mary Walker	XP	15.00
208	Irene Adler	XP	70.00
209	Tabitha Smith	XP	16.00
210	Raven Darkholme	XP	17.00
211	Madame Hydra	XP	17.50
212	Kitty Pryde	XP	25.00
213	Bobby Drake	XP	35.00
214	Whitney Frost	XP	20.00
215	Dr. Leonard Samson	XP	41.00
216	Mac Gargan	XP	35.00
217	Emil Bronsky	XP	16.50
218	Dimitri Bukharin	XP	30.00
219	Hank McCoy	XP	39.00
220	Betsy Braddock	XP	53.00
201	Val-or	CM	18.00
202	Divebomber	CM	17.00
203	Captain Mar-Vell	CM	25.00
204	Roger Falcone	CM	15.00
205	Silver Dreadnought	CM	23.00
206	Hepzibah	CM	19.00
207	Sarah	CM	18.00
208	Major Christopher Summers	CM	25.00
209	Marc Spector	CM	15.00
210	Calypso Ezili	CM	17.00
211	Elektra Natchios	CM	17.00
212	Matt Murdock	CM	40.00
213	Illyana Rasputin	CM	20.00
214	Warren Worthington III	CM	30.00
215	Sergei Kravinov	CM	37.00
216	Alex O'Hirn	CM	25.00
217	Rupert	CM	45.00
218	Nebula	CM	25.00
219	Dr. Karla Sofen	CM	33.00
220	Prof. Xavier	CM	21.00
221	Invisible Woman	CM	31.00
222	Silver Surfer	CM	61.00

ACTION FIGURE & TOY MARKET REPORT

by **MARC PATTEN**

1 Spider-Man 2

Toy Biz Worldwide

Recent prices reported
$20 Doctor Octopus

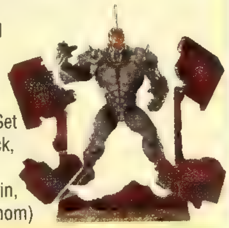
Only one figure bears mentioning for this line from the blockbuster sequel, and that's Ock: Doc Ock. As the second wave of movie figures hits stores, the misunderstood villain played perfectly by Alfred Molina is tough to find.

2 Spider-Man Classics

Toy Biz Worldwide

The only thing hotter than Spider-Man is, well, Spider-Man. The comic-book Marvel Legends-themed toy line has released its newest wave of toys, and there are scorchers in it that are disappearing off the shelves - and fast.

Recent prices reported
$18 Doctor Octopus (re-release)
$25 Ultimate Rhino
$20 Black Costumed Spider-Man
$15 Peter Parker
$50 Spider-Man: Secret Six Gift Set (Spidey, Doc Ock, Electro, Black Cat, Green Goblin, Kraven, and Venom)



3 Marvel Legends Series 6

Toy Biz Worldwide

The latest wave of super-articulated classic Marvel characters has come and gone, and all figures are selling quickly, as the toys hit the shelves.

Recent prices reported
$70 Dark Phoenix
$35 Phoenix
$25 Deadpool
$15 Juggernaut
$45 Fantastic Four Gift Set (Mr. Fantastic, Invisible Woman, Human Torch, The Thing, Dr. Doom, Franklin Richards, and Herbie the Robot)

4 Batman Hush Wave 1

DC Direct

These beautifully sculpted toys are still selling like hotcakes, with Hush leading the way and The Caped Crusader not far behind. The bad guy with the bandages was only available in full cases and not individually, like the others, so he's tougher to find.

Recent prices reported
$45 Jason Todd (Former Robin)
$25 Hush
$20 Batman
$15 Huntress
$15 Poison Ivy
$17 Joker

5 Teen Titans Animated

Bandai

The show on Cartoon Network is a huge hit with comics fans and especially kids. (Remember them?) The toys look dead-on like their cartoon counterparts, which fans demand, providing a boost in sales of everything in the line.

Recent prices reported
Mini Action Figure two-packs (3-inch)
$9 each: Robin-Starfire; Beast Boy-Raven; Cyborg-Robin
6-inch deluxe figures
$14 Action Sound Robin
$12 Beast Boy; Cyborg

6 Hellboy Movie Figures

Mezco

These 8-inch scale toys capture the likenesses of the film characters perfectly. A second wave arrived and flew off shelves as fast as the first batch. It's a cult series that's a must-have.

Recent prices reported
$25 Battle Damaged Hellboy (Previews Exclusive)
$27 Hellboy with Trenchcoat
$22 Hellboy (No Trenchcoat)
$22 Abe Sapien in Wet Suit
$20 Kroenen
$20 Rasputin
$25 Sammael

7 Justice League

Mattel

Fans want more characters! Are you listening, Mattel? Kids and collectors can't get enough of this line. Where's the cool animated Dr. Fate figure? Or Vandal Savage? Or The Shade? Hopefully, the switch to *Justice League Unlimited* with a larger cast will convince Mattel to make them.

Recent prices reported
10-inch
$30 Aquaman
$45 Wonder Woman
$25 Martian Manhunter
4-inch
$25 Darkseid (Gray Face)
$35 Darkseid (White Face)
$20 Wonder Woman (Battle Armor)
$20 Hawkgirl (Battle Armor)

8 G.I. Joe

Hasbro

3-inch

Wave 3 of the "Valor vs. Venom" line is selling briskly due to the smaller amount of mass-market distribution this time around. Look for this line to heat up, as the second direct-to-DVD feature film launches this fall - titled *GI Joe: Valor vs. Venom*, naturally.

Recent prices reported
$10 Sgt. Stalker & Firefly
$10 Dusty & Zartan
$10 Tunnel Rat & Electric E.E.L.
$10 Wild Bill & Coil Crusher
$10 Agent Jinx & Cobra Slice

9 Hulk Classics

Toy Biz Worldwide

The second series of comics-themed Hulk figures was gone before we even knew they'd arrived. Online and convention activity has been brisk, since supply is extremely low and demand is in the stratosphere.

Recent prices reported
$50 Absorbing Man
$15 Hulk/ Bruce Banner
$20 Mecha Hulk
$12 War Hulk

10 Willow Action Figures

Moore

Buffy the Vampire Slayer

Still holding at #10 on the list, prices have calmed down on the non-exclusive figures, as quantities continue to be sold at summer conventions and online.

Recent prices reported
$55 Vampire Willow (Boxed/mail)
$60 Doppleganglang Willow (Boxed/mail)
$20 Dark Witch Willow (Cinequest.com)
$50 White Witch Willow (Collector Club)

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Ultra High Grade Marvels = www.pedigreecomics.com

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- Pedigree Comics deals exclusively in CGC graded comics & magazines, so our customers can buy your books with confidence & without guesswork.
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- Pedigree offers the absolute lowest consignment fee in the industry: 8% (most auction houses & dealers charge a minimum of 15% + buyers premium).
- Sell your comics to Pedigree Comics. Owner, Doug Schmell, has paid the highest recorded prices for many of the Marvel keys, individual issues & runs in our inventory (ask anybody – even other dealers!).
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- Pedigree Comics has over 30 years of experience of buying, selling, trading and collecting Marvel comics.
- Pedigree Comics has the highest graded inventory of Marvel Comics (check out the CGC Registry set listings for "Captain Tripps").

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phone: 212.568.4267 or 646.345.6886

Retro-like figures RETURN

by AMIE JO SCHAENZER

The Happy Days series will be released in September, and will include Fonzie, Richie, Potsie, and Ralph Malph.

Steve Sandberg, CEO of Figures Toy Co., didn't seem fazed by what appeared to be a bold move. The company — which creates replica-wrestling belts for World Championship Wrestling, Extreme Championship Wrestling, and the National Wrestling Alliance — has obtained the licenses for lines of "retro-style" action figures.

"Given the mood of collectors today, especially among retro and 8-inch figures, we thought [the figures] would be very enticing," Sandberg told *CBG*.

And collectors seem to agree, with many eager to snatch up the figures that are comparable in appearance to the Mego line. Mego was a popular line of 8-inch action figures from the 1960s and 1970s, used cloth for the figure's attires while many others had molded-on clothing for its characters.

"When these things come out, I'll be screaming like a little girl, a banshee, and any other creature making a loud sound!" wrote one eager Mego fan on an online forum.

The initial *Happy Days* series will be introduced in September. Sandberg told ***CBG*** that he believes that, unlike the figures from the Mego days, these characters' faces are "more true to form," and less "cartoon-like."

"With *Happy Days*, they had been done before, but clearly not with the same [faces]," Sandberg said.

The first line of *Happy Days* figures will include Fonzie, Richie, Potsie and Ralph Malph. In subsequent months the line will add Mr. Cunninsham, Mrs. Cunninsham, Chachi, Joanie, Al, Fearless Fonzarelli (in motorcycle outfit), Fonzie (jumping the shark), Fonzie (in mechanics outfit), and Fonzie (in Falcons jacket).

September will also witness the re-release of the Mad Monsters series, a "retro line of popular, non-licensed monsters from the 1970s," according to a Figures Toy Co. press release. The four characters include the Dreadful Dracula, the Monster Frankenstein, the Horrible Mummy, and the Human Wolfman, all sharing a striking resemblance to the Mego Mad Monster series of the 1970s.

One online commentator wrote that this is possible, since "all of Mego's molds are public domain. Since the Monsters are unlicensed it's simple enough to reissue them. You just need the money, resources, and guts to do it."

Here's the story of some dolls named Brady. Figures Toy Co. will introduce a new TV family with its *Brady Bunch* series release in November.

"*Brady Bunch* has never been done before. We spent a lot of time trying to capture the essence of the decade," Sandberg said.

The first series will include Alice, Greg, Peter, and Bobby, and the second series, scheduled for release in December, will include Mrs. Brady, Marcia, Jan, and Cindy.

The series will not include Mr. Brady.

"Couldn't get the rights to the father," Sandberg said simply.

Other figure lines. Another breakthrough series will include the *Space: 1999* 8-inch action figures. Sandberg said that the figures were shipped in Europe but never made it to the United States until now.

Available in October, the set will include Paul Morrow, Captain Zantor, Alan Carter, and Mysterious Alien.

Collectors on forums and executives at Figures Toy Co. agree — many are excited by these new releases.

"There is an excitement there; they are familiar with the look of the product," Sandberg said. "It is a very basic, simple look."

Such simplicity will be seen in October with the release of *The Munsters* 8-inch action figures, which includes Herman, Lily, Grandpa, Marilyn, and Eddie Munster. A full-size version of Eddie's Woof Woof toy will also be produced.

In November two Andre the Giant action figures will be produced, featuring the late wrestler and *Princess Bride* co-star.

The final series announced for release will be a Figures Toy Co. original. The company will make its Mad Clown series available in March 2005 with four characters: Dementia, Maestro, Buzz Cut, and Scatterbrain.

Dealers only. Initially, the company has decided to sell through dealers, steering clear of such mass-market outlets as Wal-Mart and Toys "R" Us.

"We kind of want to walk before we sprint," Sandberg said about the decision to sell to smaller dealers. "[We] initially want to get them to our collectors.

Meanwhile, most of the dealers' locations are available via *www.classictvtoys.com's* dealer locator consist of five states surrounding the Figures Toy Co. home of Rhode Island, but Sandberg said he doesn't plan on staying put.

"Our intention is to do this nationwide," he said.

The figures will be available at the retail price of $13 to $15. A few collectors on online forums questioned whether the initiation of these new creations will cause the old Mego line to lose its pizzazz.

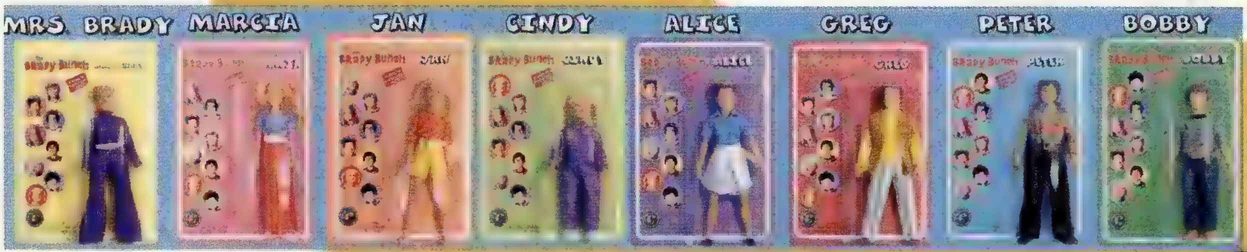
"I think Mego's rare figure prices are going to drop like a bag of cement," wrote one in an online forum.

But Sandberg contended that he is hearing mostly good things about these new lines.

"We're very excited, the initial response has been very positive. Realize that collectors are very excited about this, and we want to make them very happy," Sandberg said.

More information is available from Figures Toy Co. at (401) 946-5720 or *www.classictvtoys.com.*

The Munsters Woof Woof doll is limited to 5,000 copies and allows collectors to have Eddie Munster's favorite toy.

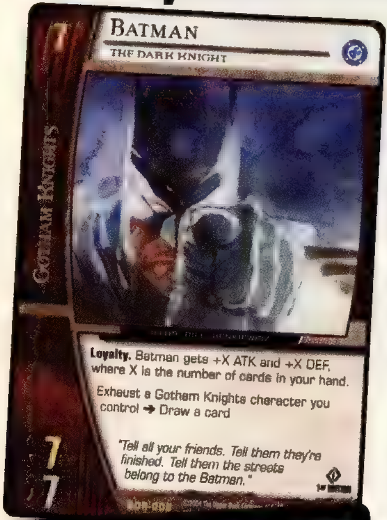


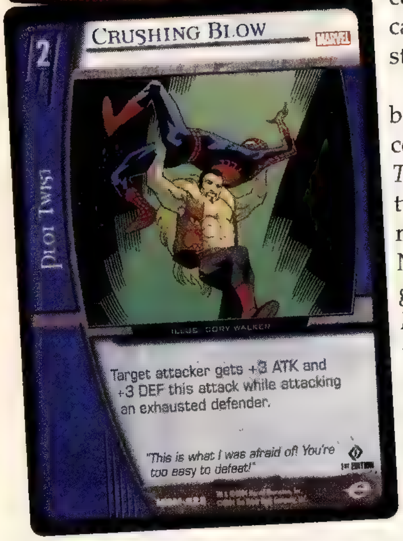
The first-ever Brady Bunch series will be introduced in November.

COLLECTIBLE CARD GAME MARKET REPORT

by **JAMES MISHLER**

Vs. System Marvel, DC games enjoy 'super' sales


BATMAN
THE DARK KNIGHT
GOTHAM KNIGHTS
Loyalty. Batman gets +X ATK and +X DEF, where X is the number of cards in your hand.
Exhaust a Gotham Knights character you control → Draw a card
"Tell all your friends. Tell them they're finished. Tell them the streets belong to the Batman."
7
7


2
CRUSHING BLOW
MARVEL
PLOT TWIST
ILLUS. CORY WALKER
Target attacker gets +3 ATK and +3 DEF this attack while attacking an exhausted defender.
"This is what I was afraid of! You're too easy to defeat!"

The *Marvel Trading Card Game*, the first collectible card game from Upper Deck Entertainment to use the Vs. System game rules, continues to burn up shelves across the country. "Our sales are still going strong," Steve Vig, assistant manager of Pegasus Games in Madison, Wis., told ***CBG***. "We have a strong casual player base, rather than a competitive player base. Another game store in town has a strong competitive base, with few casual players. So we have two stores in the same town, each selling the game well, but to a different audience. And that's when most of the guys collecting the cards because they are fans of the comic books seem to be buying their cards at the comic-book shop down the street."

Sales of the Marvel game have been bolstered by the recent release of the fully compatible Vs. System card game *DC TCG: Origins*, with its *Batman vs. The Joker* two-player starter set. Daniel Yarrington, manager of Myriad Games in Salem, N.H., reported solid sales of both Vs. games. "People were excited about the *DC TCG* and are really looking forward to the *Marvel TCG: Web of Spider-Man* set later this year. The *Spider-Man/Doc Ock* starter deck sold well, with most players supplementing the deck with *Marvel TCG: Origins* booster packs. The fact that they were Standard boosters, rather than First Edition, made no difference."

The few stores where the Vs. System games seem not to have made much headway generally have strong *HeroClix* contingents and tournament structures. Time will tell whether sales of the *Marvel TCG* and *DC TCG* will have an impact on sales of the *HeroClix* line. "We have more people who play the card game than *HeroClix*," Vig told ***CBG***, "and all of the people who play *HeroClix* play the card game. I'd say six out of 10 playing both prefer to play the card game instead of the miniatures game."

The opposite is true at Myriad Games. "We haven't seen much crossover between the card game and *HeroClix*," Yarrington told ***CBG***. "The people who picked up the *Marvel* and *DC* card games were already card-game players, while the *HeroClix* players were playing it because they liked miniature games. We even have our 'Super-hero Sunday' event, where we run tournaments for both games."

As is the case with so many other gaming trends, it appears that the battle between the super card games and the super miniatures games will be fought on a store-by-store basis — depending on the store, one game or the other might win out, while, in general, each of the two game systems will be supported by its own group of fans, with some fans enjoying both games.

Marvel card market up for third month

Secondary-market values on *Marvel TCG* cards just continue to go up, up, and … wait, that's the wrong game. Let's just say that *Marvel TCG* cards have an upward velocity like Wolverine being thrown by Colossus *à la* the classic "fastball special." There were only two minor setbacks out of the whole list of cards — the rare versions of **Cerebro** and **Nightcrawler, Fuzzy Elf**. And, as the foil versions of each increased, it is fairly safe to say that players who want either card are going for the foil versions, rather than standard versions. Speaking of standard: As the numbers show, even with the new Marvel Standard Edition cards entering the market, there is no negative movement on the value of single cards overall.

Next month's numbers should be telling, indeed, as the *DC TCG: Origins* cards enter the secondary market. Odds are good that the overall value of *Marvel TCG* cards should hold strong, save when a card in the *DC TCG* set provides a better game strategy value than a similar card in the *Marvel TCG* set. In such cases, provided the market has reached a fair level of saturation (which is *not* a given), expect to see some cards decline in value.

MARVEL TRADING CARD GAME

ORIGINS

(220 CARDS+220 FOILS)

Origins Set	335.00
Origins Foil Set	575.00
Booster Box	95.00
Spider-Man vs. Doc Ock Starter Deck	13.00
X-Men vs. The Brotherhood Starter Deck	12.75
Booster Pack	4.00
Foil Rare card	8.00
Foil Uncommon card	3.00
Foil Common card	1.00

CARD NAME	RAR	PRICE
A Child Named Valeria	R	4.00
Acrobatic Dodge	C	0.25
Advanced Hardware	C	0.25
Alicia Masters, Blind Sculptress	R	5.00
Annihilus, Destroyer of Life	R	5.00
Ant Man, Scott Lang	C	0.25
Antarctic Research Base	R	4.00
Apocalypse, En Sabah Nur	R	7.00
Apocalypse, En Sabah Nur	RF	10.00
Arcade, Master of Murderworld	U	1.00
Archangel, Warren Worthington III	C	0.25
Asteroid M	U	1.00
Avalanche, Dominic Petros	U	1.00
Avalon Space Station	U	1.00
Backfire	C	0.25
Banshee, Sean Cassidy	C	0.25
Base of Operations	C	0.25
Bastion, Leader of Operation Zero Tolerance	R	4.50
Baxter Building	U	1.00
Beast, Dr. Henry McCoy	U	1.00
Betrayal	R	4.00
Bishop, Lucas Bishop	C	0.25
Bitter Rivals	U	1.00
Blaastar, King of Baluur	R	4.00
Black Tom, Thomas Cassidy	C	0.25
Blind Sided	R	4.00
Blob, Fred Dukes	C	0.25
Boliver Trask, Creator of the Sentinel Program	R	4.20
Boris, Personal Servant of Dr. Doom	R	5.00
Borrowed Blade	C	0.25
Burn Rubber	C	0.25
Cerebro	R	6.00
Cerebro	RF	10.00
Charge!	U	1.00
Children of the Atom	R	5.00
Children of the Atom	RF	10.00
Colossus, Peter Rasputin	C	0.25
Combat Protocols	U	1.00
Common Enemy	U	1.00
Cosmic Radiation	R	4.00
Cover Fire	C	0.25
Crystal, Inhuman	C	0.25
Cyclops, Scott Summers	C	0.25
Cyclops, Slim	C	0.25
Danger Room	U	1.00
Dark Phoenix, Cosmic Entity	R	8.00
Dark Phoenix, Cosmic Entity	RF	12.00
Darkoth, Major Desmund Pitt	U	1.00
Dazzler, Alison Blaire	C	0.25
Destiny, Irene Adler	C	0.25
Doom Guards, Army	C	0.25
Doom Triumphant	R	4.00
Doom-Bot, Army	U	1.00
Doom's Throne Room	R	4.00
Doomstadt	C	0.25
Dr. Doom, Diabolic Genius	U	1.00
Dr. Doom, Lord of Latveria	R	8.00
Dr. Doom, Lord of Latveria	RF	12.00
Dr. Doom, Victor Von Doom	C	0.25
Dragon Man, Experimental Monster	C	0.25
Dual Sidearms	C	0.25
Entangle	U	1.00
Faces of Doom	U	1.00
Fall Back!	U	1.00
Fantasticar	R	5.00
Fastball Special	U	1.00
Finishing Move	C	0.25
Flame Trap	R	4.50
Flying Kick	C	0.25
Focused Blast	U	1.00
Foiled	R	5.00
Forge, Cheyenne Mystic	R	5.00
Four Freedoms Plaza	R	4.00
Frankie Raye, Herald of Galactus	U	1.00
Franklin Richards, Child Prodigy	R	5.00
Friendly Fire	U	1.00
Gambit, Remy LeBeau	U	1.00
Gamma Bomb	R	4.20
Gamma Bomb	RF	10.00
Genosha	R	4.20
Ghost Rider, New Fantastic Four	R	5.00
Ghost Rider, New Fantastic Four	RF	10.00
Global Domination	R	4.00
Greater of Two Evils	R	3.50
Havok, Alex Summers	R	4.20
Heroes United	U	1.00
Hulk, New Fantastic Four	R	6.00
Hulk, New Fantastic Four	RF	12.00
Human Torch, Hotshot	R	5.00
Human Torch, Johnny Storm	C	0.25
Human Torch, Super Nova	U	1.00
Iceman, Bobby Drake	U	1.00
Invisible Woman, Sue Richards	R	4.50
Invisible Woman, Sue Storm	C	0.25
Invisible Woman, The Invisible Girl	U	1.00
It's Clobberin' Time!	R	5.00
Jean Grey, Marvel Girl	C	0.25
Jean Grey, Phoenix Force	R	6.00
Jean Grey, Phoenix Force	RF	12.00
Juggernaut, Cain Marko	R	5.00
Ka-Boom!	R	5.00
Ka-Boom!	RF	10.00
Kevlar Body Armor	U	1.00
Kristoff Von Doom, The Boy Who Would Be Doom	U	1.00
Lady Deathstrike, Yuriko Oyama	R	4.00
Last Stand	C	0.25
Latveria	R	4.50
Longshot, Rebel Freedom Fighter	R	4.20
Lorelei, Savage Land Mutate	C	0.25
Lost City	U	1.00
Luke Cage, Hero for Hire	U	1.00
Magneto, Eric Lehnsherr	U	1.00
Magneto, Lord Magnus	R	6.00
Magneto, Lord Magnus	RF	10.00
Magneto, Master of Magnetism	R	6.00
Magneto, Master of Magnetism	RF	10.00
Marvel Team-Up	U	1.00
Master Mold, Sentinel Supreme	R	5.00
Master Mold, Sentinel Supreme	RF	9.00
Mastermind, Jason Wyngarde	U	1.00
Medical Attention	C	0.25
Medusa, Inhuman	C	0.25
Micro-Sentinels	R	5.00
Micro-Size	C	0.25
Moira MacTaggert, World-Renowned Geneticist	R	4.00
Mojo, Ruler of Mojoworld	U	1.00
Mr. Fantastic, Scientific Genius	R	5.00
Mr. Fantastic, Reed Richards	C	0.25
Mr. Fantastic, Stretch	U	1.00
Mr. Sinister, Dr. Nathaniel Essex	R	5.00
Muir Island	U	1.00
Mutant Nation	U	1.00
Mutant Supremacy	R	4.00
Mystical Paralysis	U	1.00
Mystique, Raven Darkholme	U	1.00
Mystique, Shape-Changing Assassin	C	0.25
Nasty Surprise	C	0.25
Negative Zone	U	1.00
Night Vision	U	1.00
Nightcrawler, Fuzzy Elf	R	5.00
Nightcrawler, Fuzzy Elf	RF	10.00
Nightcrawler, Kurt Wagner	U	1.00
Nimrod, Mutant Hunter	U	1.00
Not So Fast	U	1.00
One-Two Punch	C	0.25
Onslaught, Psionic Spawn of Xavier and Magneto	R	7.00
Onslaught, Psionic Spawn of Xavier and Magneto	RF	13.00
Orbital Sentinel Base	U	1.00
Overload	U	1.00
Overpowered	U	1.00
Personal Force Field	U	1.00
Phantazia, Eileen Harsaw	C	0.25
Political Pressure	R	4.00
Power Compressor	R	4.00
Press the Attack	U	1.00
Primary Directive	R	4.00
Prime Sentinels	U	1.00
Professor X, Charles Xavier	C	0.25
Professor X, World's Most Powerful Telepath	R	5.00
Professor Xavier's Mansion	R	4.00
Project, Wide Awake	U	1.00
Psylocke, Betsy Braddock	C	0.25
Puppet Master, Philip Masters	C	0.25
Pyro, St. John Allerdyce	C	0.25
Quicksilver, Pietro Maximoff	C	0.25
Quicksilver, Speed Demon	R	5.00
Rama-Tut, Pharaoh from the 30th Century	R	4.00
Random Punks, Army	C	0.25
Reconnaissance	U	1.00
Reconstruction Program	C	0.25
Reign of Terror	R	4.00
Relocation	R	3.50
Robot Destroyer, Army	R	4.00
Robot Enforcer, Army	C	0.25
Robot Seeker, Army	C	0.25
Robot Sentry, Army	C	0.25
Rogue, Anna Raven	C	0.25
Rogue, Power Absorption	R	5.00
Rogue, Powerhouse	U	1.00
Sabretooth, Feral Rage	R	8.00
Sabretooth, Feral Rage	RF	15.00
Sabretooth, Victor Creed	C	0.25
Salvage	R	4.20
Sauron, Dr. Karl Lykos	C	0.25
Savage Beatdown	R	9.00
Savage Beatdown	RF	20.00
Savage Land	U	1.00
Scarlet Witch, Wanda Maximoff	C	0.25
Search and Destroy	U	1.00
Senator Kelly, Anti-Mutant Advocate	U	1.00
Sentinel Mark I, Army	C	0.25
Sentinel Mark II, Army	C	0.25
Sentinel Mark IV, Army	U	1.00
Shadowcat, Kitty Pryde	C	0.25
She-Hulk, Green Jeans	C	0.25
She-Hulk, Jennifer Walters	U	1.00
She-Thing, Sharon Ventura	C	0.25
Signal Flare	R	4.00
Skrull Soldier, Army	C	0.25
South American Sentinel Base	U	1.00
Spider-Man, New Fantastic Four	R	7.00
Spider-Man, New Fantastic Four	RF	15.00
Spiral, Ricochet Rita	C	0.25
Storm, Ororo Munroe	C	0.25
Storm, Weather Witch	R	6.00
Storm, Weather Witch	RF	10.00
Super Skrull, Engineered Super-Soldier	R	5.00
Surprise Attack	C	0.25
Swift Escape	U	1.00
Team Tactics	C	0.25
Tech Upgrade	C	0.25
The Blackbird	R	4.20
The Mutant Menace	U	1.00
The New Brotherhood	U	1.00
The Pogo Plane	R	4.20
The Power Cosmic	R	5.00
The Sub-Mariner, Ally of Doom	R	4.20
Thing, Ben Grimm	C	0.25
Thing, Heavy Hitter	R	6.00
Thing, The Ever-Lovin' Blue-Eyed Thing	U	1.00
Tibetan Monks, Army	C	0.25
Titania, Mary MacPherran	C	0.25
Toad, Mortimer Toynbee	C	0.25
Underground Sentinel Base	R	4.00
Unlikely Allies	U	1.00
Unstable Molecules	C	0.25
Unus, Angelo Unuscione	U	1.00
Victor Von Doom II, Son of Doom	U	1.00
Volcana, Marsha Rosenberg	U	1.00
War On Humanity	U	1.00
Wild Sentinel, Army	C	0.25
Wolverine, Berserker Rage	R	5.00
Wolverine, Berserker Rage	RF	10.00
Wolverine, James Howlett	U	1.00
Wolverine, Logan	C	0.25
Wolverine, New Fantastic Four	R	6.00
Wolverine, New Fantastic Four	RF	10.00
Xavier's Dream	R	4.00
Xavier's School for Gifted Youngsters	U	1.00
X-Corporation	U	1.00
Yancy Street	U	1.00

OVERSIZED PROMOS

Dark Phoenix, Cosmic Entity	6.00
Doom Triumphant	3.00
Magneto, Master of Magnetism	4.00
Nightcrawler	2.00
Savage Beatdown	6.00
Sentinel Mark IV	5.00

RECHARGE

1st Edition

Set (249 cards)	180.00
Starter Display Box	38.00
Booster Display Box	35.00
Starter Deck	7.80
Booster Pack	2.30

2nd Edition

Set (250 cards)	173.00
Starter Display Box	35.00
Booster Display Box	35.00
Starter Deck	7.50
Booster Pack	2.00

OVERPOWER CARDGAME

Marvel Overpower

Set (346 cards)	50.00
Starter Display Box	15.00
Booster Display Box	15.00
Starter Deck	4.00
Booster Pack	1.00

Power Surge

Set (269 cards)	31.00
Booster Display Box	30.00
Booster Pack	1.25

Mission Control

Set (146 cards)	15.00
Booster Display Box	11.00
Booster Pack	1.00

DC Overpower

Set (334 cards)	40.00
Starter Display Box	13.50
Booster Display Box	14.00
Starter Deck	4.00
Booster Pack	1.00

IQ (a.k.a. Marvel IQ)

Set (279 cards)	70.00
Booster Display Box	40.00
Booster Pack	2.00

Justice Leage

Set (197 cards)	55.00
Booster Display Box	43.00
Booster Pack	2.00

Monumental

Set (289 cards)	55.00
Starter Display Box	24.00
Booster Display Box	19.00
Starter Deck	7.00
Booster Pack	1.75

Marvel Classic

Set (215 cards)	60.00
Starter Display Box	32.00
Booster Display Box	30.00
Starter Deck	5.00
Booster Pack	1.00

Image

Set (217 cards)	60.00
Starter Display Box	28.00
Booster Display Box	25.00
Starter Deck	5.00
Booster Pack	1.50

X-Men

Set (217 cards)	55.00
Booster Display Box	30.00
Booster Pack	2.00

POWER CARDZ

First Strike

Set (300 cards)	40.00
Starter Display Box	12.00
Booster Display Box	13.00
Starter Deck	3.00
Booster Pack	0.60

Spawn

Set (190 cards)	44.00
Starter Display Box	13.00
Booster Display Box	14.00
Starter Deck	3.00
Booster Pack	0.60

WILDSTORMS

THE EXPANDABLE SUPER-HERO COLLECTIBLE CARD GAME

Limited/Unlimited

Set (366/375 cards)	52.00
Starter Display Box	20.00
Booster Display Box	25.00
Starter Deck	4.00
Booster Pack	0.80

Conflict

Set (152 cards)	52.00
Booster Display Box	22.00
Booster Pack	1.00

Image Universe

Set (216 cards)	75.00
Booster Display Box	25.00
Booster Pack	2.00

Legends

Set (290 cards)	46.00
Booster Display Box	20.00
Booster Pack	1.00

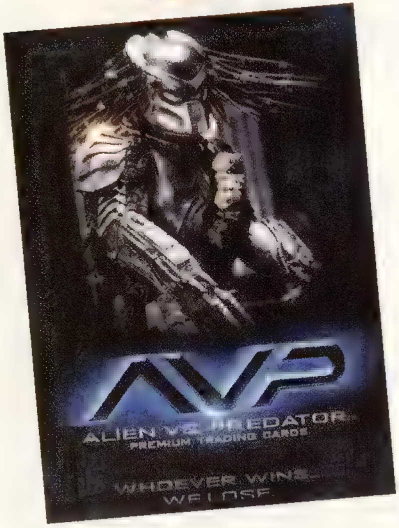
Best of WildStorms

Set (200 cards)	35.00
Starter Display Box	15.00
Starter Deck	4.00

X-MEN

Set (131 cards)	65.00
Starter Display Box	13.00
Booster Display Box	10.00
Starter Deck	5.00
Booster Pack	1.75

ENTERTAINMENT CARDS MARKET REPORT



Alien vs. Predator cards invade stores in August

This August, Inkworks will release a 90-card series of trading cards based on the *Alien vs. Predator* movie. In addition to portrait, action, and other standard scenes, the set will include behind-the-scenes looks at the making of the film. Each display box contains 36 packs, with each pack containing seven cards. Packs retail at $2.29 each. The set comes with Inkworks' guarantee that a customer can complete at least one entire base set of cards from one unopened display box.

In addition to the base-set cards, the *Alien vs. Predator* set includes nine premium foil cards that can be used to form a puzzle titled "Survival of the Fiercest." The nine cards that compose the puzzle can be found at a rate of one card per 11 packs. The "Survival of the Fiercest" nine-card set can also be purchased separately as an uncut sheet. Limited to 199 sequentially numbered copies, the uncut sheet retails at $69.96. A set of six premium foil cards titled "The Deadliest Game" can be found at a rate of one card per 17 packs.

There are seven premium autograph cards featuring the images and autographs of stars of *Alien vs. Predator*. The autograph card set includes Sanaa Lathan (Alexa "Lex" Woods), Colin Salmon (Max Stafford), Ian Whyte (Scar), Sam Troughton (Thomas), Agathe de la Boulaye (Adele), Joseph Rye (Connors), and Adrian Bouchet (Sven). Autograph cards are found one card per 36 packs, or one per box.

Pieceworks cards, which are premium cards that include a swatch of clothing from one of the stars of the movie, are found one per box. There are seven pieceworks cards in the set featuring pieces of the actual costumes worn on-screen in *Alien vs. Predator*. The costumes used include: Parka worn by Sanaa Lathan as Woods; Parka worn by Lance Henriksen as Charles Bishop Weyland; Overalls worn by Carsten Norgaard as Quinn; Jacket worn by Colin Salmon as Stafford; Trousers worn by Colin Salmon as Stafford; Parka worn by Tommy Flanagan as Verheiden; and Parka worn by Joseph Rye as Connors. Pieceworks cards are found one card per 36 packs, or one per box.

There are three different box loader cards — premium cards found one per sealed display box — known as "Blood Hunters" cards. Finally, there are an unknown number of case loader cards — premium cards found one per sealed case of 10 display boxes. Each case loader card is an individually hand-drawn, numbered sketch card from one of three different artists: Tone Rodriguez, William O'Neill, and Joel Gomez. In a last-minute change of plans, Inkworks President Allan Caplan told ***CBG***, "Our artists have turned out absolutely magnificent work for the sketch cards — they did a spectacular job. We were so pleased with their work, and they produced so many great pieces, we had the ability to put extra Sketch cards in the set. We are now not only using them as case loaders, we are actually going to be inserting them at random throughout packs. The odds are not impossible — though they are high — but now everyone has a chance to get a Sketch card. Every Sketch card, case loader or random, is an original piece of art, signed and numbered by the artist. "

SURVIVAL OF THE Fiercest
AVP

In addition to the standard packs, display boxes, and the special "Survival of the Fiercest" uncut sheet, Inkworks will release an *Alien vs. Predator* collector's album to hold the trading-card set. The album retails at $19.95.

Inkworks to produce card set based on new TV series

Allan Caplan has revealed that Inkworks is working on a set of cards based on the upcoming ABC television series *Lost*. *Lost* is produced by Jeffrey "J.J." Abrams (*Alias*, *Superman*) and written by Abrams and Paul Dini (*Batman* animated shows and movies, co-creator of Harley Quinn and creator of Jingle Belle). The series stars Matthew Fox (*Party of Five*), Dominic Monaghan (Merry from *Lord of the Rings*), and Evangeline Lilly (*Judgment Day*). *Lost* tells the tale of 48 survivors of a plane wreck on a deserted island in the Bermuda Triangle and is described as part drama, part mystery, part science-fiction, and part horror — sort of *Gilligan's Isle* meets *The X-Files*. *Lost* will begin on ABC-affiliated stations on Sept. 22.

Angel Season 4

INKWORKS 2003

Set (90)	15.00
Card	.20
Deceptions (9)	43.00
Redemption Set (6)	40.00
Boxtopper Set (3)	15.00
Casetopper	40.00
Angel Pieceworks Shirt	30.00
Cordelia Pieceworks Blouse	30.00
Connor Pieceworks Shirt	25.00
Jasmine Pieceworks Pants	20.00
Eliza Dushku Autograph	125.00
Gina Torres Autograph	30.00
David Denman Autograph	25.00
Vladimir Kulich Autograph	25.00
Randy Oglesby Autograph	20.00
Jack Kehler Autograph	20.00
Roger Yuan Autograph	20.00
David Monahan Autograph	25.00
Adrienne Wilkinson Auto	25.00
Jeff Ricketts Autograph	20.00

Buffy the Vampire Slayer: Big Bads

INKWORKS 2004

Set (72)	18.00
Card	.25
Seasons of Evil set (9)	45.00
The Other Side Set (6)	40.00
Triple Threat Boxloaders (3)	15.00
Bad Boys Casetopper card	50.00
James Marsters T-shirt P'works	50.00
Andy Umberger robe P'works	20.00
George Hertzberg pants P'works	25.00
Kali Rocha top P'works	30.00
Adam Busch jacket P'works	30.00
Ashanti pants P'works	25.00

Buffy the Vampire Slayer: Connections

INKWORKS 2003

Set (72)	17.00
Card	.30
Parallel Set (72)	75.00
Slayer's Circle (9)	45.00
Heartbreaks (6)	40.00
Boxtoppers (3)	20.00
Case Topper Card	45.00
Buffy/Spike Pieceworks	50.00
Anya/Xander Pieceworks	40.00
Willow/Tara Pieceworks	40.00
Slayer's Circle Uncut Sheet	70.00

Catwoman

INKWORKS 2004

Set (72)	14.00
Card	.25
Fearless Set (9)	45.00
Cat Vision Set (6)	40.00
Boxtopper Set (3)	15.00
Casetopper Card	40.00

Conan The Barbarian

RITTENHOUSE ARCHIVES 2004

Sold as complete set. 999 sets issued.

Set (9)	20.00

Conan: Art of Hyborian Age

RITTENHOUSE ARCHIVES 2004

Set (72)	14.00
Card	.25
Ode to the Cimmerian Set (12)	12.00
Savage Sisterhood (9)	20.00
Rise of the King Set (6)	55.00
Stan Lee Autograph Card	50.00
Michael Kraiger Sketch	50.00
Geoff Isherwood Sketch	60.00
Dan Day Sketch Card	60.00
David Day Sketch Card	60.00
Mark Pennington Sketch Card	75.00

CSI: Crime Scene Investigation Seasons 1&2

STRICTLY INK 2003

Set (100)	15.00
Card	.20
CSI Cast Gold Foil (8)	12.00
DNA Fingerprint (6)	11.00
William Peterson Lab Coat Cost.	35.00
Eric Szmanda Shirt Cost.	35.00
Szmanda Lab Coat Cost.	35.00
William Petersen Autograph	135.00
Gary Dourdan Autograph	125.00
Jorja Fox Autograph	125.00
Eric Szmanda Autograph	100.00
Robert David Hall Autograph	75.00
Anthony Zuiker Autograph	50.00
David Berman Autograph	35.00
Archie Kao Autograph	35.00
Skip O'Brien Autograph	35.00
Geoffrey Rivas Autograph	35.00
Gerald McCullouch Autograph	35.00
Jeffrey D Sams Autograph	35.00
Eileen Baker Cox Autograph	25.00
Richard Berg Autograph	25.00
John Goodwin Autograph	25.00
Carol Mendelsohn Autograph	25.00
Ann Donahue Autograph	25.00
Larry Detwieler Autograph	25.00
Jackie Tichenor Autograph	25.00
Danny Cannon (Case Auto.)	50.00
Marc Vann (Binder Auto.)	30.00

Disney Treasures

UPPER DECK 2003

Set (99)	15.00
Card	.20
Mickey Mouse Filmography	30.00
Snow White & Seven Dwarfs	25.00
Reel Piece of History Card	10.00
Sketch Card	100.00

Disney Treasures Series 2

UPPER DECK 2004

Set (100)	14.00
Card	.20
Donald Duck Filmography (45)	30.00
Pinnochio Set (10)	28.00
Reel Piece of History Card	20.00

Disney Treasures Series 3

UPPER DECK 2004

Set (99)	14.00
Card	.20
Winnie the Pooh Film. (45)	30.00
Silly Symphonies (9)	30.00
Reel Pieces of History Card	20.00
Reel Pieces of History Patch	50.00

Enterprise Season 1

RITTENHOUSE ARCHIVES 2002

Set (81)	12.00
Card	.25
22nd Century Set (9)	12.00
First Contact Set (12)	33.00
Suliban Genetic Set (6)	63.00
Nemisis Preview (5)	63.00
Zefram Cochrane Card	70.00
Sketch Card	60.00
John Billingsley Autograph	50.00
Vaughn Armstrong Autograph	50.00
Dominic Keating Autograph	60.00
Erick Avari Autograph	40.00
Clint Howard Autograph	30.00
Dean Stockwell Autograph	60.00

Enterprise Season 2

RITTENHOUSE ARCHIVES 2003

Set (81)	12.00
Parallel set (81)	43.00
22nd Cent. Vessels (12)	15.00
First Contact (9)	20.00
Enterprise Gallery (7)	70.00
Case Toppers Lenticular (2)	65.00
Multi-Case Incentive Insert #T1	100.00
Anthony Montgomery Auto	60.00
Linda Park Autograph	60.00
Scott Bakula Autograph	200.00
J.G. Hertzler Autograph	15.00
D.C. Douglas Autograph	15.00
Zach Grenier Autograph	15.00
Robert O'Reilly Autograph	15.00
Gregg Henry Autograph	15.00
Daniel Riordan Autograph	50.00
Brigid Brannagh Autograph	15.00
Ed O'Ross Autograph	50.00
Suzie Plakson Autograph	15.00
Kellie Waymire Autograph	30.00
Matt Winston Autograph	50.00
Keone Young Autograph	15.00
Bruce Davison Autograph	50.00
Ann Cusack Autograph	15.00
Padma Lakshmi Autograph	15.00

Finding Nemo

ARTBOX ENTERTAINMENT 2003

Set (72)	20.00
Card	.30
Rare FilmCardz (6)	26.00
Ultra-Rare FilmCardz (3)	30.00

Garbage Pail Kids 16th Series

TOPPS 2003

Set (80)	30.00
Sticker	.40
Foil Set (50)	40.00
Gum Sticker Set (60)	30.00

Garbage Pail Kids 17th Series (aka Series II)

TOPPS 2004

Set (80)	24.00
Sticker	.25
Foil Set (50)	35.00
Scratch N Stink (12)	25.00

Garfield

PACIFIC 2004

Set (72)	15.00
Card	.25
Paw Print Parallel Base Set (72)	60.00
Garfield Movie (28)	20.00
Garfield Paw Print Set (28)	50.00
Sticker Set (42)	25.00
Jim Davis Auto (500)	45.00
Jim Davis Original Doodles (10)	75.00

Harry Potter and the Prisoner of Azkaban

ARTBOX 2004

Set (90)	16.00
Card	.25
Rare Foil Set (9)	30.00
Boxtopper Set (4)	20.00
Casetopper card (200 produced)	50.00
Oliver Phelps cloak costume	25.00
Emma Watson cloak cost.	50.00
Daniel Radcliffe cloak cost.	75.00
Radcliffe T-Shirt costume	100.00
Watson sweater costume	200.00
Dervish and Banges prop	60.00
Honeydukes bag prop	65.00
Zonkos bag prop	125.00
The Daily Prophet prop	150.00
Robert Hardy autograph	40.00
Matthew Lewis autograph	40.00
James Phelps autograph	60.00
Oliver Phelps autograph	60.00

Hellboy

INKWORKS 2004

Set (72)	14.00
Card	.25
To Hell And Back Set (9)	45.00
Para. Research/Defense (6)	35.00
Boxtopper Set (3)	15.00
Case Topper Card	40.00
Ron Perlman Leather Coat	30.00
Perlman Pants Pieceworks	20.00
Selma Blair Shirt Pieceworks	40.00
Blair Coat Pieceworks	35.00
Doug Jones Top Pieceworks	25.00
Rupert Evans Pants P'works	20.00
John Hurt Shirt Pieceworks	20.00
Hurt Vest Pieceworks	30.00
Karel Roden Vest Robe P'works	25.00
Biddy Hodson Top P'works	30.00
Hodson Pants Pieceworks	20.00
Ladislav Beran Shirt P'works	20.00
Ron Perlman Autograph	75.00
Doug Jones Autograph	25.00
Karel Roden Autograph	25.00
John William Johnson Auto	25.00
Mike Mignola Autograph	25.00
Rupert Evans Autograph	35.00

Justice League

INKWORKS 2003

Set (81)	12.00
Card	.25
Friends and Foes (18)	11.00
World's Greatest Superheroes (9)	30.00
ActionWorks (7)	40.00
Case Topper Lenticular	40.00
Bruce Timm Autograph	50.00

Looney Tunes Back In Action

INKWORKS 2003

Set (72)	14.00
Card	.25
Looney Tunes Tours (9)	40.00
ACME Foil Set (6)	35.00
Boxtopper Set (3)	15.00
Casetopper Card	40.00
Brendan Fraser Autograph	60.00
Jenna Elfman Autograph	75.00
Steve Martin Autograph	75.00
Heather Locklear Autograph	80.00
Bill Goldberg Autograph	40.00
Don Stanton Autograph	15.00
Dan Stanton Autograph	15.00
Joe Dante Autograph	20.00

Lord of the Rings Action Flipz

ARTBOX ENTERTAINMENT 2002

Set (60)	22.00
Card	.40
Boxtopper (2)	18.00
Rare Action (6)	12.00
Ultra Rare (3)	15.00
Rainbow Sticker (24)	20.00
Mosaic Sticker (24)	20.00

Lord of the Rings Return of the King

TOPPS 2003

Set (90)	17.00
Card	.25
Prismatic Foil (10)	40.00
Christopher Lee Autograph	150.00
Andy Serkis Autograph	90.00
Viggo Mortensen Autograph	80.00
Liv Tyler Autograph	80.00
John Noble Autograph	55.00
Sean Astin Autograph	50.00
Ian Holm Autograph	50.00
David Wenham Autograph	50.00
Richard Taylor Autograph	40.00
Karl Urban Autograph	45.00
Bernard Hill Autograph	45.00
Billy Boyd Autograph	45.00
Bret McKenzie Autograph	40.00

Lord of the Rings Return/King Update

TOPPS 2004

Set (72)	18.00
Card	.25
Sean Astin wedding jacket	35.00
Dominic Monaghan Rohan cloak	55.00
Liv Tyler Coronation dress	85.00
Miranda Otto Coronation dress	65.00
Otto Golden hall party dress	75.00
Hugo Weaving bronze silk robe	85.00
Viggo Mortenson Coron. shirt	160.00
Elijah Wood gray havens vest	200.00
Sala Baker Autograph	75.00
Mark Ordesky Autograph	90.00

Lord of the Rings Return/King Tins

ARTBOX 2003

Tins Set (6)	120.00

Each tin limited to 2,000

Scooby Doo 2 Monsters Unleashed

INKWORKS 2004

Set (90)	15.00
Card	.25
Monsters Unleashed (9)	35.00
Mystery Inc. Set (6)	25.00
Boxtopper Set (3)	15.00
Case Topper Card	35.00
Freddie Prinze Jr. Jacket P'works	20.00
Prinze Jr. T-shirt Pieceworks	25.00
Prinze Jr. Jeans Pieceworks	25.00
Matthew Lillard Pants P'works	20.00
Lillard Jacket Pieceworks	25.00
Lillard Shirt Pieceworks	30.00
Linda Cardellini Top P'works	30.00
Cardellini Sweater P'works	25.00
Sarah Michelle Gellar Jacket	40.00
Gellar Pants Pieceworks	35.00
Gellar Top Pieceworks	50.00
Cardellini Jumpsuit P'works	30.00
Mathew Lillard "Shaggy" Auto	100.00
Linda Cardellini "Velma" Auto	100.00
Pat O'Brien Autograph	60.00
Scott McNeil Autograph	15.00
C. Ernst Harth Autograph	15.00
Kevin Durand Autograph	15.00

Shrek 2

COMIC IMAGES 2004

Set (72)	17.00
Card	.25
Foil Set (6)	35.00
Sketch Card	50.00
Conrad Vernon autograph	35.00
Kelly Asbury autograph	35.00

Spider-Man 2 Movie

UPPER DECK 2004

Set (70)	18.00
Card	.25
Lenticular set (3)	15.00
Reel Action set (2)	45.00

Star Trek: The Original Series, Quotable

RITTENHOUSE ARCHIVES 2004

Set (110)	15.00
Card	.20
Space: The Final Frontier (9)	10.00
Animated Series Set (18)	12.00
Comic Books Set (9)	40.00
TV Guide Covers Set (7)	65.00
The Captains Women	10.00
Starfleets Finest Card	40.00
William Shatner Costume Card	60.00
Bruce Mars Autograph	12.00
Sally Kellerman Autograph	75.00
Patrick Horgan Autograph	12.00
Morgan Woodward Autograph	12.00
Don Marshall Autograph	12.00
Sean Kenney Autograph	12.00
Harry Landers Autograph	12.00
Phyllis Douglas Autograph	15.00
Tanya Lemani Autograph	15.00
Sarah Marshall Autograph	15.00
Peter Marko Autograph	12.00
Mary-Linda Rapelye Autograph	15.00
Stephen Mines Autograph	12.00
Julie Newmar Autograph	75.00
Lois Jewell Autograph	15.00
Eddie Paskey Autograph	12.00
Gary Walberg Autograph	12.00
Charles Dierkop Autograph	12.00
Lawrence Montaigne Autograph	12.00
Kellerman/Gary Lockwood Dual Auto.	150.00
Lawrence Montaigne/Arlene Martel Dual Autograph	50.00
George Takei Autograph	80.00
Nichelle Nichols Autograph	75.00
Majel Barrett Autograph	75.00

Star Wars Clone Wars

TOPPS 2004

Set (90)	14.00
Card	.25
Die-Cut Stickers (10)	15.00
Lenticular Set (10)	35.00
Jack Thompson autograph	30.00
Anthony Phelan autograph	30.00
Joe Corroney sketch	60.00
Davide Fabbri sketch	85.00
John McCrea sketch	80.00
Doug Wheatley sketch	90.00
Robert Teranishi sketch	110.00
Pop Mhan sketch	60.00
Tomas Giorello sketch	160.00
Kilian Plunkett sketch	400.00
Paul Rudish sketch	425.00
Genndy Tartakovsky sketch	150.00

Van Helsing

COMIC IMAGES 2004

Set (72)	12.00
Card	.20
Foil Set (6)	30.00
Monsterwear Costume Card	25.00

(Note: The RM redemption card does not state a specific costume on it. The four Monsterwear cards are Hugh Jackman Dracula ball costume, Kate Beckinsale gown, Jackman jacket and Richard Roxburgh Dracula costume)

Stephen Sommers autograph	40.00
Richard Roxburgh autograph	25.00
Shuler Hensley autograph	25.00
Will Kemp autograph	25.00
Kevin O'Connor autograph	25.00

Wacky Packages, aka Series 17

TOPPS 2004

Set (55)	18.00
Clear Cling Set (9)	17.00
Tattoos Set (10)	24.00

COMICS MARKET REPORT

Industry indicators for JUNE 2004

BACK ISSUE MARKET

CGC (Comics Guaranty LLC) had graded
395,360 comic books
as of its **March 2** population report.

7,487 auctions
for **CGC-graded comics** received bids on **eBay** this month, closing for
$1,653,730
an average per auction of **$221**

277 auctions
for CGC-graded comics **closed with bids over $1,000**.

At any given time, eBay offered
110,500 auctions
in its comic-book category.

NEW COMIC-BOOK MARKET

Counting just its Top 300 **comic book titles**, Diamond Comic Distributors sold to comics shops approximately...
6.53 million copies
...**up 16%** from the same month last year.

If all sold, those copies were worth, at full retail, approximately...
$18.49 million
...**up 15%** from the same month last year.

Comics shop final orders for the Top 100 **new trade paperbacks** sold by Diamond were worth approximately...
$3.43 million

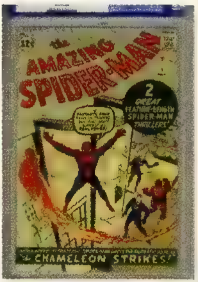
Combined, those products equal...
$21.92 million
...**up 18%** from the same month last year.

The total of **all comic books, trade paperbacks, and magazines** retailers bought from Diamond was approximately...
$29.6 million
...**up 19%** from the same month last year.

The **average price** of the typical comic book ordered by retailers was...
$3.06
...**down 4%** from the same month last year.

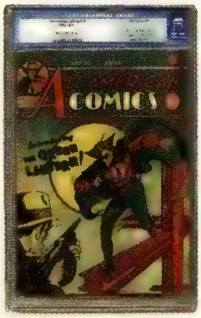
Eye on eBay

by DARRYL BUCHANAN



The highlighted auction for June was an *Amazing Spider-Man* #1 in 9.0 (VF/NM) condition. This copy, with off-white pages, sold for a record $26,500. This issue features Spider-Man's first appearance in his own title and introduces the irascible J. Jonah Jameson as Peter Parker's sometimes employer. Two legends of comic-book art, Jack Kirby and Steve Ditko, produced the cover artwork, while Ditko did the interior art.

GOLDEN AGE: A copy of *Detective Comics* #27 in restored 7.5 (VF-) condition was offered twice by the same seller this month. While achieving successively higher bids in the two auctions ($32,100 versus $26,000), neither auction closed above the seller's reserve. Still, this was the highest-graded restored copy of this issue offered on eBay in the last couple of years. The census shows only two restored copies in higher grade and one unrestored copy in higher grade. The steep discount given to restored copies is demonstrated by an auction this month for the same issue in unrestored 1.0 (Fair) condition. That issue sold for $20,750.



An *All-American Comics* #16 in 4.5 (VG+) condition was offered by Heritage Comics Auctions. This book was listed in the "live auction" format and was eventually purchased by a floor bidder for a near record $18,400. This classic issue features the origin and first appearance of the Golden Age Green Lantern. This book is extremely rare in any condition with the highest graded copy to date being just 5.5 (FN-).

Heritage Comics also sold a copy of *Flash Comics* #1 in restored 9.0 (VF/NM) in its June live auction. The book sold for $15,525. This issue features the origin and first appearance of two famous super-heroes, the Flash and Hawkman. The Flash would go on to appear in his own Golden Age title, *All-Flash*, while much later *Hawkman* would also be given his own title. This is the highest graded copy of this issue, restored or unrestored, to appear on eBay.

SILVER AGE AND NEWER: A copy of *Amazing Spider-Man* #1 in 9.0 (VF/NM) condition with off-white to white pages was offered by the Pacific Comics Exchange. This copy sold for $23,750.

A copy of *Incredible Hulk* #181 in 9.8 (NM/MT) condition, featuring the first appearance of Wolverine, sold for an incredible $22,500. As far as we can tell, this represents the record price achieved on eBay for any 1970s book. This previous record, also for *Incredible Hulk* #181 in 9.8 condition, was set last year at $19,067.

IN DEPTH: Auction volume remained heavy this month as 7,487 auctions were recorded receiving bids versus 7,602 last month and 6,824 two months ago. Total dollar bidding was $1,653,730.27 versus $1,229,192 last month and $1,523,134 two months ago. There were 277 auctions receiving bids of $1,000 or more versus 155 last month and 225 two months ago.

A question was asked last month on what the most popular CGC-graded titles are on eBay. We ran some totals for all the auctions receiving bids last month. As you might expect Marvel did very well in the sample. *Amazing Spider-Man* and *(Uncanny) X-Men* were far and away the two most popular titles, having 1,096 and 616 auctions respectively. *Ultimate Spider-Man* came in a distant third at 287 auctions while *Daredevil* and *Fantastic Four* rounded out the Top 5 with 263 and 222 auctions respectively. *Batman* made the best DC showing at 182 auctions.

Darryl Buchanan** can be reached at **dbuchanan@thecomicsheet.com.

Astonishing X-Men #1 is a hit

Just waiting ... for Joss Whedon

by WILLIAM INSIGNARES

It's here. The much-hyped, much-anticipated, new Marvel X-Men title: *Astonishing X-Men*. Diamond Comic Distributors has reported that *Astonishing X-Men #1* was the most-ordered title for May. Written by *Buffy The Vampire Slayer* creator Joss Whedon, with art by John Cassaday, fans are saying: "This book is worth the wait."

"I never knew the X-Men were this cool," said John Perez, a long-time Whedon fan from Florida.

Perez ordered the book simply because, "Joss Whedon is writing it."

The Whedon cult wagon has kicked into high gear as fans are going to comics stores and asking: "Do you have Joss Whedon's *Astonishing X-Men*?" (As if the retailer was unaware, until they mentioned it, that the book was written by him).

The marketing of an astonishing marvelous monster

Marvel prepared for this book and then some. The company offered retailers a chance to qualify for two different levels of variants. The first tier variant had an intense Gabriele Dell'Otto cover, while the second-tier variant sported a Cassaday cover.

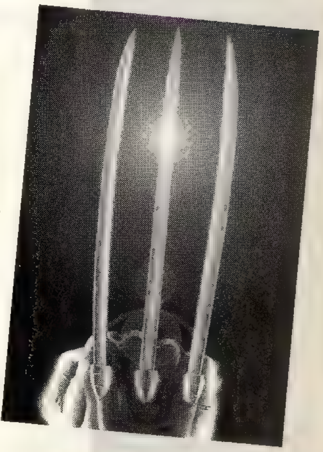
Marvel advertised the Cassaday variant in the *Diamond Previews* order book, letting fans know to ask their retailer about the hot book. Marvel, through Diamond, also shipped a promo poster showcasing the rare Cassaday cover to the top 3,000 Marvel accounts.

The publisher went even further and showed off a picture of the finished cover, without the trade dress, on the Diamond website.

Also, a press release was prepared by Marvel, and interviews were given beforehand to magazines about the upcoming hot book. The buzz was very loud. The result was shell shock.

***Astonishing X-Men* retailer variant breaks records**

Astonishing X-Men pre-release fever rose to an all-time high, as the Cassaday retailer incentive cover was being presold online and at comics shops across America for around $200 each. Some online auctions closed for more than $250 for a single, unslabbed copy. The sellers were billing this comic book as a "scarce dealer book" and as being in mint condition before receiving it, and fans were paying sky-high prices without question.

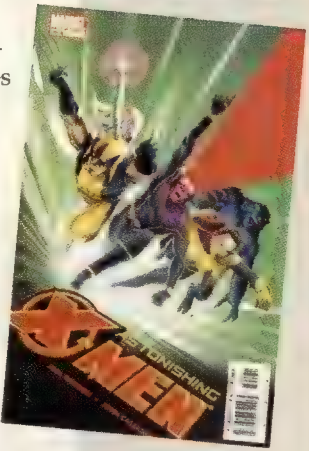


What's next for *Astonishing X-Men*

With the success of the first issue of *Astonishing X-Men* comes a behind-the-scenes look with the *Astonishing X-Men Director's Cut*. It's available with a glossy cardstock cover and cover art similar to that of the now legendary Cassaday variant.

Marvel is planning this series as a monthly, and you can expect the unexpected with the tremendous talent on this book. Due to the incredible success of this book so far, I am confident that Marvel will keep this title around for a long time.

The only down side for fans now will be: What to do for four weeks until the next issue ships? It may seem like forever for some. Ask me what I'll be doing this summer? I'm just waiting ... for Joss Whedon (and John Cassaday).



Comics specialist **WILLIAM INSIGNARES** runs *Demolition-Comics.com* in Tampa, Fla., which he bills as "The world's first multilingual international comics super store." He can be contacted at (813) 832-2692.

Investing in movie magic

Does Hollywood smash = comics cash?

by MARC PATTEN

It's no huge secret that Hollywood has become infatuated with our four-color costumed characters. With blockbusters like *Hulk*, two *X-Men* films, *Hellboy*, and *Spider-Man 2*, comics-based movies are creating waves and banking bucks for the studios and merchandise licenses. But the question that rises each time one of our favorite characters gets translated to the big screen is: "Does the hype from these movie events translate into actual sales in the comic-book world?" The short answer is Yes — and No.

Nothing is that black and white. If any of us in this industry had a magic formula that translated movie magic into guaranteed sales, we'd all be rich. But there are two areas of dollar growth one can hope for if a comic movie works its mojo. Sales of current comic books and trade paperbacks (TPBs) can significantly rise and/or back-issue prices of older comics can escalate.

***Batman* breaks the bank.** The comic-book movie that gave us everything was the first *Batman* movie, in 1989. The film starring Michael Keaton took The Caped Crusader to a dark incarnation and created a merchandising blitz that has yet to be recaptured by any other film, save the relaunch of the *Star Wars* franchise in 1999. There were toys, hats, sneakers, life-sized adult costumes, and more T-shirts than you could dream of, selling out at comics shops and mass-market retailers faster than a speeding bullet. (Yeah, I know, that's the *other* guy in the cape.) It was unreal.

Sure, Batman comics were already selling well in the late 1980s, as Frank Miller's *Dark Knight Returns* and "Batman: Year One" stories broke new ground critically with unbelievable sales for DC Comics. DC kept things exciting by killing the second Robin (Jason Todd) in a phone stunt. The company produced one of the first quick-to-print TPB collections in the industry with its reprint of the four-issue series, *Batman: A Death in the Family*, when the original issues sold out quickly and commanded huge prices on the back-issue market. Even the first printing of the TPB ($3.95 original cover price) increased in value during the movie hype, selling for $10-12.

Subsequent Batman movies failed to capture that sales magic, although each time the new villains were announced for the next film, prices on appearances of those characters usually took significant jumps with big increases in demand. I remember prices tripling and quadrupling on *Superman's Girl Friend Lois Lane* #70 and #71 (the first Silver Age appearances of Catwoman) in any graded condition, prior to the release of *Batman Returns* during 1992.

The law of averages. As you can guess, not every comics-related movie since Bat Mania broke all records has fared so well. And many movies that did well at the box office never translated to sales. *The Mask* was a blockbuster in the theaters, but prices of copies of the Dark Horse comics series didn't shoot through the roof. However, shortly after the first *Blade* movie came out in 1998, you couldn't find copies of Marvel's *Tomb of Dracula* series featuring the first appearances of Blade for anything less than double the values in the price guides. *Ghost World* sure sold a lot of TPBs when the film hit. On the other hand, *Barb Wire* might have caused negative sales and prices to its related comics, back in 1996.

When to take the risk. If you're looking to make a quick buck, usually, back issues featuring the lead hero or villain's first few appearances are best bets. The time to start hunting is when the basic information about a movie is first announced: usually six months to more than a year before the film is released at a theater near you. The earlier you buy, the better chances are that you'll be able to enjoy the old adage of "buy low, sell high." However, for characters whose first appearances were already fairly pricey, this can be trickier.

For example, the entire year before the *Daredevil* movie was released, all comics from the regular *Daredevil* series — old and new — sold well, but *Daredevil* Vol. 1 #1 (his first appearance and origin) was *already* expensive. Prices on the issue did rise by about a third during the hype, but better comics to look for early on were any issues in Frank Miller's original run (*Daredevil* Vol. 1 #158-191). These issues got significant attention and increased demand due to the fact that the movie storyline was rumored to be based on Miller's story and introduced the *femme fatale* Elektra (*Daredevil* #168). Even the first appearances of the featured *Daredevil* movie villain, Bullseye (*Daredevil* #131 and #132), took huge jumps. The introductory Bullseye appearance increased from $25 to more than $100 within eight months.

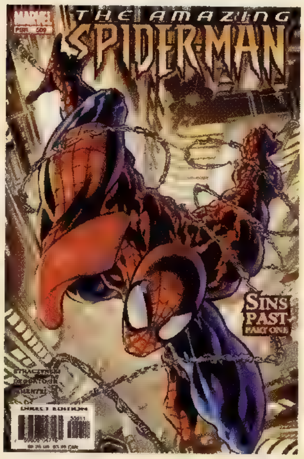
But, just because a comics-based movie features a major Marvel or DC character doesn't mean that it's wise to buy up every issue the main characters have ever appeared in.

While *The Punisher* did little for general back issues of the character's numerous comics series, his first appearance in *Amazing Spider-Man* #129 (a comic book which already listed for more than $200 in NM) slowly rose to an increase of 30% during the six months before the

Dozen to dig for

Every month, we give you the comics that are heating up back-issue bins. These are comics that, with some digging and hunting, you should be able to find for reasonable prices — maybe even in this very magazine! Hopefully, you won't have to sell your clone to get the loot you want, and you may even be able to find some of these gems at your local comics shop — as long as you get there before they sell out!

1. ***Amazing Spider-Man* #509** ("Sins Past" Part 1. The Return of Gwen Stacy? J.M. Straczynski and Mike Deodato deliver a compelling mystery.) Aug 04 Cover: $2.25. Current Price: $6



2. ***Astonishing X-Men* #1** (Regular Edition — Joss Whedon and John Cassaday — The creator of *Buffy the Vampire Slayer* writes a compelling story with crisp art by one of the best in the business.) Jul 04 Cover: $2.99. Current Price: $5

***Astonishing X-Men* #1** (Variant #1 Retailer Incentive Edition — John Cassaday cover) Current Price: $75

***Astonishing X-Men* #1** (Variant #2 Retailer Incentive Edition — Gabriel Dell'Otto cover) Current Price: $15

3. ***Ultimate Spider-Man* #60** (Beginning of the "Ultimate Carnage" saga) Jul 04 Cover: $2.25. Current Price: $6

4. ***Superman* #204** (Brian Azzarello tells a tale of self-doubt and heroism with beautiful art by Jim Lee.) Jun 04 Cover: $2.50. Current Price: $3.50

5. ***Identity Crisis* #1** (The heroes of the DC universe are embroiled in the mystery of a lifetime by novelist Brad Meltzer with art by Rags Morales.) Jul 04 Cover: $3.99. Current Price: $4.50

6. ***NYX* #3** (First Appearance of X-23. Is she really Wolverine's daughter?) Feb 04 Cover: $2.99. Current Price: $16

7. ***Superman/Batman* #8** (1st printing — The return or first appearance of Supergirl by Jeph Loeb and Michael Turner) May 04 Cover: $2.99. Current Price: $8

***Superman/Batman* #8** (2nd printing — Turner sketch cover) Current Price: $7

***Superman/Batman* #8** (3rd printing — Turner Wonder Woman cover) Current Price: $5

8. ***Secret War* #1** (1st printing — black cover with silver-foil logo. Brian Michael Bendis turns in a mystery thriller affecting dozens of Marvel heroes. And there's painted art by Gabriel Dell'Otto.) Apr 04 Cover: $3.99. Current Price: $20

Secret War* #1 *Commemorative Edition (White cover with gold-foil logo) Current Price: $5

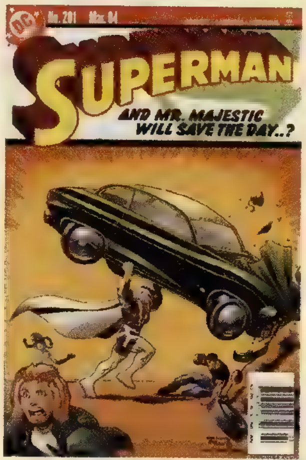
9. ***Marvel Knights 4* #1** (The Fantastic Four gets a sophisticated update by writer Roberto Aguire Sasca with art by Steve McNiven) Apr 04 Cover: $2.99. Current Price: $7

10. ***Street Fighter* #1** (Udon Studios has demonstrated that it's possible to create a quality videogame comic book.) Sep 03 Cover: $2.95. Current Price: $12

11. ***Spider-Girl* #75** (The infamous black costume returns — on Spider-Girl! A major sleeper.) Jul 04 Cover: $2.99. Current Price: $12

12 **(tie). *WildC.A.T.S* Vol. 1 #11** (First appearance of Mr. Majestic.) Jun 94 Cover: $1.99. Current Price: $17 Regular Cover; $25 Variant Cover

***Superman* #201** (Last part of the "World without a Superman" story introducing Mr. Majestic to the DC universe.) Mar 04 Cover: $2.25. Current Price: $8


No. 201 Mar. 04
SUPERMAN
AND MR. MAJESTIC WILL SAVE THE DAY..?

movie came out. Copies graded 8.5 or better achieved at least double the guide price online for the few months before the movie hit.

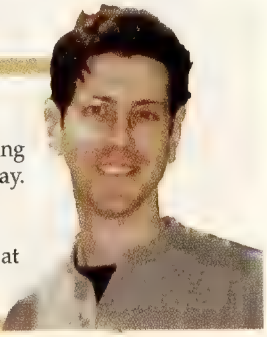
And then there are such surprises as this past spring's *Hellboy* staring Ron Perlman as the smart-mouthed heroic demon. The movie was an awesome translation of the Mike Mignola-created Dark Horse comic book, and nearly all back issues jumped in value. Hellboy's first appearances in *San Diego Comic-Con Comics* #2 (a giveaway from the 1993 San Diego Comic-Con) and later in *John Byrne's Next Men* #21 were both valued at around $6 before the movie hype began. Current Near Mint values stand at about $45 each. Copies of all four *Hellboy* TPBs sold like wildfire, and all have returned to print to keep up with demand.

Sometimes, the odd trend occurs in which pre-movie hype can do wonders for comics, even if the movie bombs. *League of Extraordinary Gentlemen* is a perfect example. Trade paperbacks of the first Alan Moore-written mini-series flew off the shelves, in anticipation of the release of the movie, and sales of the second mini-series also did well. Back-issue prices on anything from either series doubled — and then the movie tanked. Nevertheless, the comics stayed popular — perhaps in response to countless reviews in which the film was unfavorably compared to the ABC comic-book series, which was invariably praised.

What's coming up? *Catwoman* hit the screen this month, and, while the film didn't feature Selina Kyle as the sexy main character, she is still *a* Catwoman. So far, there's not a huge interest in either back issues featuring the character or the current series, which sells well enough. *Alien versus Predator* (or *AVP,* as the logos read around town) is an action movie that fans have been clamoring for since Dark Horse created the original hit comics series in 1990, crossing over the two SF franchises. The two alien races first crossed paths in *Dark Horse Presents* #36, which then launched into the first issue of a four-part painted mini-series (current Near Mint value of each, $6). The Aliens vs. Predator concept proved so popular, it spawned six more mini-series, the last of which was published in 1999.

People continue to look for all the early Blade appearances in Marvel's *Tomb of Dracula* series, which means there's probably still room for growth. (#10 is Blade's first appearance — current Near Mint value $125 — while #13 features his first origin — Near Mint value $50.)

Will Man Thing appearances start the climb before the horror flick arrives this fall? Time will tell. My advice for next year? It couldn't hurt to start hunting for *Batman* #189 and #232 (first appearances of Ra's al Ghul and the Silver Age version of The Scarecrow). It's been a long time since we've seen a great Batman film, and *Batman Begins* looks to be a winner. Now, if only we could get a new Superman film that stays true to the mood of the current comics, we'd be set.



MARC PATTEN owns Heroes In Action (**www.heroesinaction.com**), a mail-order and Internet company selling comics and toys from the 1960s to today. The store is at 666 Brooklawn Ave., Bridgeport, CT 06604. E-mail Marc at **HeroesInAction@aol.com** or call him at (203) 820-4447.

Heating up

These are comics you might want to jump on in the back-issue bins, while prices are within reason — because next month they may not be!

***Action Comics* #811** (Part 1 of "World without a Superman" — introducing WildStorm's Mr. Majestic into the DC universe) Jan 04 Cover: $2.25. Current Price: $6

***Adventures of Superman* #624** (Part 2 of "World without a Superman" — introducing WildStorm's Mr. Majestic into the DC universe) Jan 04 Cover: $2.25. Current Price: $6

***Aquaman* #15 and #16** (New creative team of Will Pfeifer and Patrick Gleason with stunning covers by Alan Davis — a return to classic orange and green costume colors for our hero.) Apr 04 and May 04 Cover: $2.50 Current Prices: $12 and $6

***Conan* #1-4** (Dark Horse, 1st printings — now out of the Top 12 but still making fans go hunting. By Kurt Busiek and Cary Nord.) Feb 04, Mar 04, Apr 04, Jun 04 Cover: $2.99@. Current Prices: #1 $12, #2-4 $6@

***Dark Horse Presents* #36** and ***Aliens vs. Predator* #1** (1st series) (The first appearances of the SF battle to end all battles!) Oct 89 and Jun 90 Current Prices: $6@

***Excalibur* (2nd Series) #1** (Magneto is really alive! Chris Claremont and Aaron Lopresti keep the X-universe on its toes with a tale where the gray areas get grayer.) Jul 04 Cover: $2.99. Current Price: $6

***Green Lantern* #176 and #177** (Writer Ron Marz returns! Who will get the ring?) Cover: $2.25. Jun 04 and Jul 04 Current Prices: $8 and $4

***Pulse* #1-4** (New series by Brian Michael Bendis. In #4, Ben Urich learns a major Marvel secret.) Apr 04, May 04, Jul 04, Aug 04 Cover: $2.99 Current Prices: #1 $8, #2-4 $4@

Punisher: The End (The Punisher's last adventure as told from the far future by that wild and crazy guy Garth Ennis with art by the legendary Richard Corben.) Jun 04 Cover: $4.50 Current price: $6

***Ultimate Fantastic Four* #7** ("Doom" Part 1. First issue written by Warren Ellis) Aug 04 Cover: $2.25. Current Price: $4

***WildC.A.T.S.* Volume 1 #11-13** (1st appearance of Mr. Majestic)

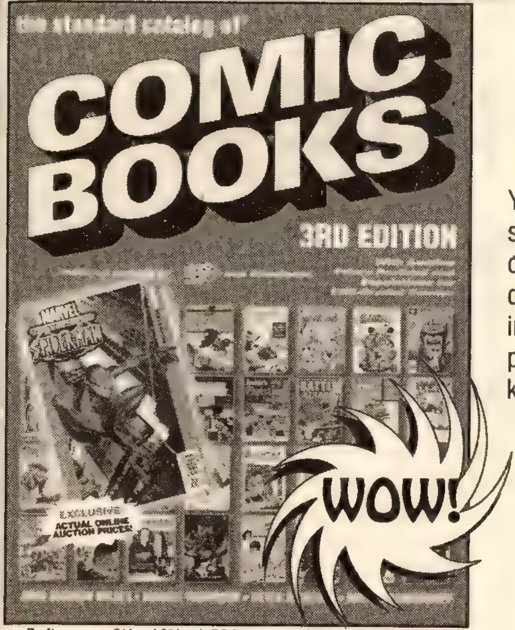
#11 Jun 94 (Regular cover)
Cover Price: $1.95
Current Price: $17

#11 Jun 94 (Variant cover)
Cover Price: $1.95
Current Price: $25

#12 Aug 94 (Majestic appears on cover)
Cover Price: $1.95
Current Price: $8

#13 Sep 94 (Last part of story)
Cover Price: $1.95
Current Price: $6

The BIGGEST and the BEST is from Comics Buyer's Guide



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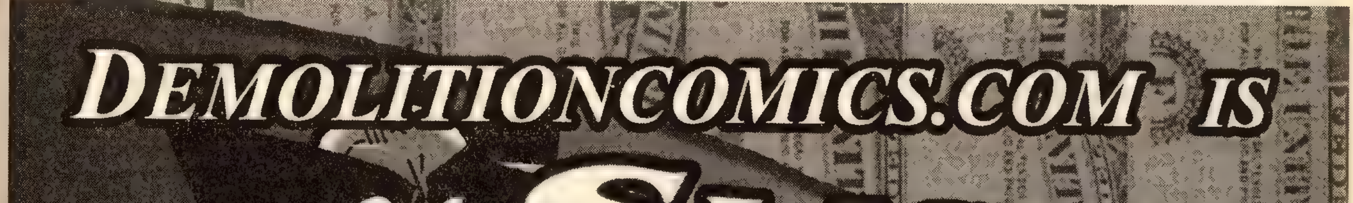

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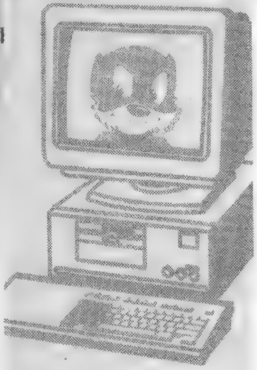


An invective about incentives

How limited is limited?

by CHUCK ROZANSKI

I'll start off my column this month by telling a brief story: About eight years ago, I was invited by DC to participate in its Retailer Roundtable Program (RRP). The RRP is a small group of comics retailers specially selected by the DC staff to provide feedback at irregular meetings and other points of input. DC had already been providing these programs for several years at the point at which it finally asked us to participate, so I was acutely aware that I needed to be especially diplomatic in my comments, if I ever again wanted anyone from Mile High Comics to be asked to participate in these closed feedback sessions. Despite my reticence at speaking out, however, the marketing folks at DC finally managed to push one of my personal "buttons" so hard that my irritation overwhelmed my caution.

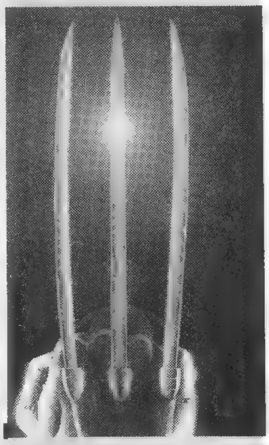
The topic that set me off was a presentation by the DC marketing staff of its newest PoP (Point of Purchase) displays. As company representatives waxed eloquent about the great job they had done in creating wonderful counter display boxes for upcoming products, I went through an increasingly intense slow burn. When the subject of promotional posters was also broached, I simply couldn't restrain myself any further. I raised my hand and, when called upon, I asked, "So how much are we going to be paid for maximizing the exposure of DC products in our stores?"

Suffice it to say that the concept of discussing that a comics company would pay retailers for premium in-store exposure was not popular with the executive team. You see, when an entire community gives away a commodity for which manufacturers of all other consumer products have to pay dearly, raising the screen of ignorance directly threatens those who have benefited from the naiveté of the victims. In this case, however, DC had little to worry about from my comments. While most of the retailers in the room clearly understood that mass retailers are paid by manufacturers for premium exposure by their counters, there was no particular impetus toward pushing DC or Marvel or other publishers to pay Rack Display Allowance (RDA) credits. In point of fact, most of the retailers at that particular RRP exhibited far more fanboy interest in how cool the new displays were than in any notion of receiving recompense for granting DC the best display spots in their stores. Sigh.

While my quest for RDA credits with any publisher has been a failure, one area in which I've seen a significant level of progress by publishers in helping retailers lies in the area of alternate covers. Over the past decade, comics publishers have voluntarily increased their output of premium cover editions that they pass on to retailers, usually for only a nominal cost — or even sometimes for free. DC, for example, has helped offset the travel costs of retailers attending the RRP meetings by providing one copy per retailer of an extremely limited edition cover of a selected very popular DC title. The benefit these limited editions can provide retailers are significant. As an example, the last time I looked, the RRP edition of *Batman* #608 was selling for more than $500 per copy on eBay. When we sold our copy, we covered the cost of our airfares and the rental car, as well. That still left us a little in the hole for attending, but there were clearly many other benefits for attending, so I'm more than satisfied with the help that DC provided us.

More recently, Marvel has been producing an entire series of incentive covers designed to encourage retailers to take the added risk of ordering selected new Marvel titles. This program is still in its infancy, but, if the two-hour meeting I had recently at Marvel is any indication, many more premium incentives for comics retailers are coming from Marvel. Better yet, the new Marvel executive team is acutely aware of the market for comics collectibles and has promised

***Astonishing X-Men #1* had a pair of variant covers in addition to this regular edition cover.**



What customers are buying ...

Top Golden and Silver Age sold by Mile High in June 2004:

1. *Amazing Fantasy* #15 (British) in GD	$2,250.00
2. *X-Men* Vol. 1 #1 in GD	$1,000.00
3. *Avengers* Vol. 1 #2 in VF	$605.15
4. *Flash* #110 in VG	$390.00
5. *Amazing Spider-Man* Vol. 1 #6 in VG	$375.00
6. *Marvel Spotlight* #5 in VF	$351.00
7. *Fantastic Four* Vol. 1 #7 in FN	$350.00
8. *Incredible Hulk* Vol. 1 #6 in GD	$350.00
9. *X-Men* Vol. 1 #2 in GD	$350.00
10. *Amazing Spider-Man* Vol. 1 #4 in GD	$318.50

Top Modern comics sold by Mile High in June 2004:

1. *X-Men* Vol. 1 #94 in NM	$882.00
2. *Ultimate Spider-Man* #1 (White cvr) in NM	$500.00
3. *X-Men* Vol. 1 #94 in FN	$308.70
4. *Incredible Hulk* Vol. 1 #180 in VF	$208.00
5. *X-Men* Vol. 1 #95 in NM	$196.00
6. *Ultimate Spider-Man* #1 in NM	$180.00
7. *Masters of the Universe* #1 (Museum) in NM	$178.61
8. *Astonishing X-Men* #1 (incentive) in NM	$140.00
9. *Advs. of Superman* #500 (plat.) in NM	$140.00
10. *Amazing Spider-Man* Vol. 1 #137 in NM	$126.00

These sales come directly from Mile High's website and are often the result of a weekly special.

to make sure that any comic book touted as a "limited edition" will be produced in a very small quantity. In fact, if the company acts on my suggestion, many of Marvel's upcoming retailer incentive comics (as well as second printings) will have clearly defined limited print runs, identifying their genuine scarcity. This will help protect consumers from scams that sometimes occurred during the 1990s, when many "limited editions" had print runs dictated only by how many were ultimately ordered.

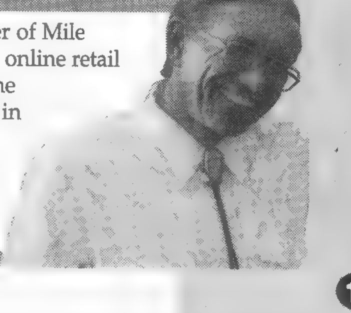
While I view this trend toward publishers creating alternate covers as a way of helping retailers as a great step forward, there has been a sour note. Two months ago, the staff at *Diamond Previews* made a blunder and listed the ultra-scarce variant edition of *Astonishing X-Men* #1 as an item that consumers could ostensibly order for cover price. In point of fact, comics retailers had to be willing to accept the risk of ordering an extraordinary number of copies of *Uncanny X-Men* #444, *X-Men* #157, or *New X-Men: Academy X* #1 in order to qualify to purchase even a single copy of this genuinely rare book. Nonetheless, because it was listed as available from Diamond, some consumers took great umbrage when we wouldn't sell them that rare retailer incentive book for cover price and, instead, listed it at a stiff premium in our back-issue department.

This is where conflict arises because perspectives differ. As the largest comics retailer in the country, I am well aware of the financial weakness in the overall comics retailer community. Over the past two years that I've been writing this column, I've touched on this subject several times, making no attempt to conceal the fact that the future of our entire industry is resting upon the shoulders of approximately 1,000 comics retailers, many of whom can barely cover their weekly new comics bill. The fact that the publishers have at long last discovered a low-cost method for them to help retailers build their capitalization base delights me. That said, I can also understand the anger of individual fans who discover that retailers are receiving at little, or no, directly attributable cost the copies that they sell for significant premiums.

As for a resolution of the situation, I simply do not believe that there is any middle ground to be found. There will always be some fans who think that retailers selling the books they've received as sales incentives for a premium is wrong. In fact, there are still some members of the comics retailing community who suffer from guilt at the thought of being paid by publishers for taking on additional risk. That number is steadily dwindling, however, as a growing number of those retailers who do not avail themselves of the financial incentives that they have earned join the ranks of the unemployed.

While I think those retailers are hastening their own financial demise through poor decisions, I still regret their departure from our community. No matter how much we may disagree on certain subjects, the fact remains that the world of comics needs *every* retailer right now. I very much hope that all comics publishers continue to provide retailers with sales incentives through limited promotional editions — and that collectors come to a greater understanding of the financial needs of comics retailers. Limited promotional items will not solve *all* of the financial problems of the comics retailing community, but they are an excellent step in the right direction.

CHUCK ROZANSKI, owner of Mile High Comics, the world's largest online retail store, has been with *CBG* since the beginning, his first ad appearing in #8 in 1971. Be sure to write him at *chuck@milehighcomics.com*, and check out his website at *www.milehighcomics.com!*



EVEN MORE REVIEWS!

Look on the pages ahead for...

Amazing Spider-Man #506-507
Authority: More Kev #1-2
Batman #626-627
Blue Monday: Painted Moon #1
Buffy: Stake to the Heart
Cats Don't Exist
Catwoman: Visual Guide
City of Silence
Clive Barker's Hellraiser Vol. II
Comic Party Vol. 1
Danger Comics: Ultimate Collection
Days of the Dragon #1
Dead@17
Drastik #1
Duck Prince: Transformation Vol. 1
Electric Frankenstein!
Hey Nick! Are You Dreaming?
Industriacide Vol. 1
JSA All Stars
Judge Dredd Megazine #218
Metadawn #1.0
The Mr. Beat Show
Mr. Moto
Peach Girl: Change of Heart Vol. 7
Prétear Vol. 1
Prince of Tennis Vol. 1
Remains #1
Remote Vol. 1
Shaman King Vol. 3
Shazam! Archives Vol. 4
She-Hulk #3-4
Steam Detectives Vol. 8
Students of the Unusual #1
Tales of the Vampire #5
Underworld: My Little Funny
Venom: Shiver
Wonder Woman: Gods and Mortals
World of Hartz
World's Best Comics: Silver Age Sampler

...and RETROVIEWS!

Amazing Spider-Man Vol. 1 *#81-103*
Amazing Spider-Man Annual #7-8
Aliens vs. Predator #0-4
AvP: Deadliest of the Species #1-12
Secret Society of Super-Villains #1-15
Tarzan #20-38

Abbott & Costello

ST. JOHN, 1948

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	385	
2	200	
3-9	125	
10	140	
11-20	80	
21-30	55	
31-40	42	
3D 1	275	

Abbott & Costello

CHARLTON, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	
2-3	20	
4-10	14	
11-22	12	

Absolute Vertigo

DC, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	10

Ace Comics

MCKAY, 1937

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2100	
2	700	
3	465	
4	400	
5-10	365	
11	425	
12-14	245	
15-20	200	
21-25	175	
26	725	
27-30	180	
31-36	150	
37-40	135	
41-59	105	
60-79	95	
80-90	80	
91-99	68	
100	85	
101-119	60	
120-143	54	
144-145	80	
146-148	70	
149-151	60	

Acme Novelty Library

FANTAGRAPHICS, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	
2	7	
3-4	5	
5-6	4	
7	7	
8-12	5	
14	11	

Action Comics

DC, 1938

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	3	
1 ➥1st Superman	330000	
1/Ashcan	20000	
2	29250	
3	19000	
4-5	10600	
6	15400	
7	15500	
8-9	6650	
10	8200	
11-12	4150	
13	6175	
14	3825	
15	6175	
16	3125	
17	4350	
18	3825	
19	4050	
20	3825	
21-22	2600	
23	7300	
24-25	2475	
26	2060	
27-30	1700	
31-32	2600	
33	7300	
34-35	2475	
36	2060	
37-40	1700	
41	1050	
42	2600	
43-46	980	
47	1300	
48-52	980	
53	850	
54-60	710	
61-63	630	
64	750	
65-70	630	
71-99	580	
100	1200	
101	780	
102-103	525	
104	525	1275
105-126	525	
127	600	
128-146	525	
147	525	1563
148-150	525	
151-157	480	
158	750	
159-161	450	
162	385	2314
163-180	385	
181-201	340	
202-220	290	
221-240	240	
241	250	
242	1200	
243-251	185	
252	1200	
253	425	
254	325	
255	225	
256-261	100	
262	90	
263	100	
264-266	80	
267	250	
268-270	80	
271-275	65	
276	125	
277-284	60	
285	100	
286-295	60	
296	60	253
297-299	60	
300-313	50	
314	50	207
315-316	50	
317-333	40	
334	60	
335-338	30	
339	50	288
340-341	30	
342	30	191
343-346	30	
347	40	
348-357	30	
358	30	154
359	30	
360	40	
361	30	
362	30	158
363-372	30	
373	40	
374-383	20	
384	20	80
385	20	
386	20	80
387-389	20	
390	20	80
391-398	20	
399	20	80
400-402	17	
403	17	58
404	17	68
405	17	72
406	17	
407	15	80
408-409	15	
410	13	50
411	13	54
412	12	
413	12	▽ 51
414-415	12	
416	11	44
417	11	42
418	11	43
419	14	56
420	11	
421	11	48
422	11	
423	10	38
424	10	36
425	19	77
426-436	8	
437	25	110
438-439	8	
440	25	
441	12	
442	8	
443	26	106
444-447	7	
448	7	28
449	7	
450	7	27
451-454	7	
455-465	6	
466	5	18
467-470	5	
471	5	8
472	5	
473	5	20
474-499	5	
500	5	21
501-503	5	
504-509	4	
510	4	16
511-543	4	
544	4	14
545-566	3	
567-597	2	
598	4	14
599	2	5
600	5	
601	2	6
602-659	2	
660	3	
661	2	
662	4	▽ 15
663-682	2	
683	3	
684	3	12
685-687	2	
687/CS	3	
688-695	2	
695/Variant	3	
696-699	2	
700	3	
700/Platinum	5	
701-769	2	
770	4	
771-774	2	
775	4	
776-799	2	
800	4	
801-810	2	
811	6	
812	8	
813	2	
814-816	4	
1000000	3	
Annual 1	4	
Annual 2-6	3	
Annual 7	4	
Annual 8-9	3	

ALIEN VS. PREDATOR

Retroview

Reviewed by James Mishler

What do you get when you pit the most unstoppable and deadly alien species ever created against the most aggressive and predatory alien race? One of the top, all-time best duel-style matches ever envisioned in comic books or any other medium. From the deserts of colonial planets to the depths of space, when Alien meets Predator, mankind can do only one thing: get out of the way! From the heights of the genre with the original *Aliens vs. Predator* to, well, The Deadliest of the Species (a deadly representative of the genre in more ways than one), massive carnage and destruction follow in the wake of the battling species.

Aliens, Predator ™ 20th Century Fox

COST TO OWN THE ORIGINALS IN NM: $54

Adam-12

GOLD KEY, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	20	
2	15	
3-5	12	
6-10	10	

Adam Strange

DC, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	4	

Advanced Dungeons & Dragons

DC, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-36	2	
Annual 1	3	

Adventure Comics

DC, 1938

	LOOSE Near Mint	SLABBED CGC 9.4 NM
32	2800	
33-35	1450	
36-39	1275	
40 ➥1st Sandman	36000	
41	4700	
42	5500	
43	3200	
44	5500	
45	2800	
46-47	4200	
48 ➥1st Hourman	22000	
49-50	1950	
51	2630	
52	1600	
53-59	1450	
60	2500	
61 ➥1st Starman	10750	
62-65	1300	
66	1800	

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

- ▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**
- ▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**
- △ An open up arrow indicates the average price paid has gone **up since last month**
- ▽ An open down arrow indicates the average price paid has gone **down since last month**

ACTION COMICS™

A super-start

In what started the age of superheroes, Superman and his alter-ego, Clark Kent, were quickly established in the first issue of this anthology, which also featured stories of Zatara the Magician and Western adventurer Tex Thomson.

Image © 1938 DC

THE BOTTOM LINE

	1	2	3	4	5	6	7	8	9	10
				Superman plays football		1st Jimmy Olsen				Superman on chain gang
	JUN 38	JUL 38	AUG 38	SEP 38	OCT 38	NOV 38	DEC 38	JAN 39	FEB 39	MAR 39
NM Price	$3300	$2920	$1900	$1060	$1060	$1540	$1550	$6650	$6650	$8200

Aliens vs. Predator #0 ★★★

ALIENS
vs.
PREDATOR

© Dark Horse

As Tom and Scott debate the merits of human civilization, a captive Alien queen plots against her captors: a pack of Predators on the hunt.

#0 of the *Aliens vs. Predator* series is a true prequel, in that it tells the events leading up to the action in the subsequent series after the first issue had already been released. It fulfills the reader's hopes, not with its own story, but in what it provides as a backdrop to subsequent stories and does this well. The issue overall is very good, its only major fault being that it is black and white, unlike the rest of the series, which is in color.

Dark Horse
July 1990 • 28 pp.
Writer: Randy Stradley
Pencils: Phill Norwood
Inks: Karl Story
Cover: Mike Mignola

Best CGC copy: 9.8 **Then $1.95 NOW $4**

	LOOSE Near Mint	SLABBED CGC 9.4 NM
67-68	1300	
69	1650	
70-71	1275	
72	13200	
73	11500	
74-80	1500	
81-91	925	
92-99	700	
100	800	
101-102	700	
103	2400	
104	850	
105-106	525	
107	525	2013
108-110	525	
111	450	
112	450	1322
113-120	450	
121-126	390	
127	450	
128-130	375	
131-140	340	
141	340	1175
142-149	340	
150-151	425	
152	310	
153	425	
154	310	
155	425	
156	310	
157	425	
158	310	
159	425	
160	310	
161	425	
162	310	
163	425	
164-169	310	
170-180	255	
181-199	235	
200	350	
201-209	260	
210	2400	
➥1st Krypto		
211-220	200	
221-246	170	
247	4400	
➥1st Legion		
248-255	130	
256	525	
257-259	125	
260	500	
261-266	80	
267	740	
➥2nd Legion		
268	80	
269	225	
270	80	
271	225	
272-274	65	
275	145	
276-280	65	
281	60	
282	95	
283	100	
284	60	
285-286	110	
287-289	60	
290	100	
291-292	45	
293	100	
294	90	
295-298	45	
299	55	
300	200	
301	70	
302-305	55	
306-323	45	
324-350	40	
351	50	228
➥1st White Witch		
352-355	35	
356-366	30	
367-372	25	
373-380	22	
381	58	232
382-386	22	
387	22	73
388-389	22	
390	22	107
391-400	22	
401-402	21	
403	30	
404-414	20	
415	20	87
416	18	
417-420	13	
421	13	47
422-427	13	
428	28	119
429-430	15	
431	28 ▽	110
432	15	58
433	15	48
434	12	41
435	12	48
436	10	42
437	10	32
438	10	61
439-441	8	
442-447	6	
448	5	20
449	5	
450	5	19
451-458	5	
459-460	4	
461	6	
462	7	
463-479	4	
480-503	3	

Adventure Comics (2nd Series)
DC, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
Giant Size 1	5	

Adventures in the DC Universe
DC, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-19	2	
Annual 1	4	

Adventures into the Unknown
ACG, 1948

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1400	
2	600	
3	580	
4-5	350	
6-7	225	
8-10	175	
11-15	140	
16-26	120	
27	135	
28-30	120	
31-40	90	
41-50	80	
51	225	
52-58	190	
59	85	
60-62	70	
63-70	45	
71-90	38	
91-99	32	
100	36	
101-120	28	
121-140	26	
141-160	24	
161-174	18	

Adventures of Barry Ween, Boy Genius
IMAGE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Adventures of Bob Hope
DC, 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	900	
2	500	
3-4	450	
5-6	250	
7-8	200	
9-10	150	
11-15	125	
16-20	90	
21-31	85	
32	70	
33-50	55	
51-60	40	
61-80	30	
81-90	25	
91-105	15	
106-109	25	

Adventures of Captain America
MARVEL, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	5	

Adventures of Cyclops and Phoenix
MARVEL, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Adventures of Dean Martin & Jerry Lewis
DC, 1952

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	550	
2	275	
3-10	140	
11-19	90	
20-30	75	
31-40	55	

Adventures of Jerry Lewis
DC, 1957

	LOOSE Near Mint	SLABBED CGC 9.4 NM
41	40	
42-50	36	
51-60	34	
61-80	28	
81-91	25	
92	30	
93-96	25	
97	35	
98-101	30	
102	55	
103-105	32	
106-116	14	
117	20	
118-119	14	
120-124	12	

Adventures of Spider-Man
MARVEL, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-12	2	

Adventures of Superboy
DC, 1991

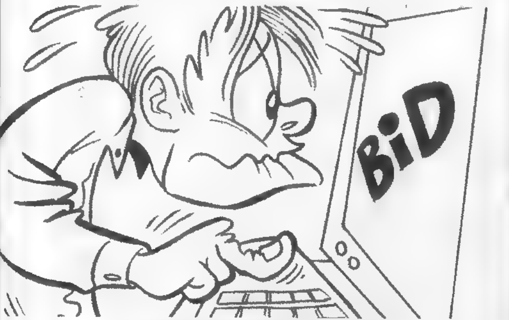
	LOOSE Near Mint	SLABBED CGC 9.4 NM
19-22	2	

Adventures of Superman
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	3	
424	3	10
425-462	2	

The Basics

In the old days, price guides had to depend solely on reports from dealers. Their pricing information wasn't current, but it didn't have to be.

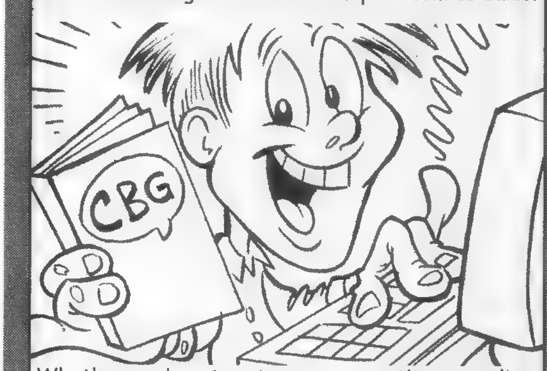


Then came online auctions!

Fortunately, **CBG** is here to help -- with the only price guide based on **hundreds of thousands** of online auction results. Here's how it works!

For every comic book that's been successfully auctioned online **more than once** and is graded 9.4 (NM) by CGC, we print the average of the **last 25** closed auctions for it in our **shaded column**.
If you **don't** see a price, the comic book has yet to be sold more than once in CGC 9.4.
These are prices for CGC slabbed comics, but they help in figuring out the unslabbed prices.

With **CBG**, you can base your buying decisions on the world's largest database of past comics sales.



Whether you're at a store, a convention, or online, now you can buy with confidence!

	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
		1st Zatara cover	1st Ultra-Humanite			Metropolis named		1st X-ray vision		Ultra-Humanite returns			1st Lex Luthor		1st magic encounter
	APR 39	MAY 39	JUN 39	JUL 39	AUG 39	SEP 39	OCT 39	NOV 39	DEC 39	JAN 40	FEB 40	MAR 40	APR 40	MAY 40	JUN 40
NM Price	$4150	$4150	$6175	$3825	$6175	$3125	$4350	$3825	$4050	$3825	$2600	$2600	$7300	$2475	$2475

Amazing Spider-Man

#506-507

"The Book of Ezekiel" begins in these issues, as Peter Parker again hooks up with the mysterious mentor who holds that Parker's spider-powers are more supernatural than scientific.

MARVEL
WRITER:
J. MICHAEL STRACZYNSKI
ARTIST:
JOHN ROMITA JR.
COLOR • 36 PGS.@
$2.25@

There are lots of choice bits in these opening chapters. Readers see a side of Ezekiel they haven't seen before and, though it's on display early on, it's no less shocking for it. There's old-fashioned, but amusing, action with Spidey and a neat cameo appearance by J. Jonah Jameson. There's human interest from Mary Jane Watson-Parker and cute banter between her and Peter. Readers get to weigh Ezekiel's "spider totem" arguments. Best of all, there are seriously creepy spiders — and lots of them.

Visually speaking, you won't find many super-hero comics that look as good as this one. Kudos to penciller John Romita Jr., inker Scott Hanna, and colorist Mark Milla.

Amazing Spider-Man has been consistently enjoyable since Straczynski came on board. It remains the best of the spider-titles.

★★★ **— Tony Isabella**

www.marvel.com

Adventures of Superman
CONTINUED

	LOOSE Near Mint	SLABBED CGC 9.4 NM
463	3	
464-465	2	
466	3	
467-479	2	
480	3	
481-495	2	
496-499	3	
500	3	15
500/CS	4	
500/Silver	20	20
501-505	2	
505/Variant	3	
506-549	2	
550	4	
551-599	2	
600	4	
601-623	2	
624	6	
625-626	2	
627-629	3	
Annual 1-6	3	
Annual 7	4	
Annual 8	3	
Annual 9	4	

Adventures of the Fly
ARCHIE, 1959

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	220	
2	140	
3	100	
4-5	80	
6-17	70	
18-26	40	
27	30	
28	30	61
29-31	30	

Adventures of the Outsiders
DC, 1986

	LOOSE Near Mint	SLABBED CGC 9.4 NM
33-46	1	

Adventures of the Super Mario Bros.
VALIANT, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-9	3	

Adventures On the Planet of the Apes
MARVEL, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	9	36
2-11	4	
5-7/30 cent	20	

Age of Bronze
IMAGE, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-7	3	
8-19	4	
Special 1	3	
Special 2	4	

A.K.A. Goldfish
CALIBER, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	4	
4	3	
5	4	

Akira
MARVEL, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	24
2-3	5	
4-38	4	

Alarming Tales
HARVEY, 1957

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	110	
2	65	
3	50	
4	50	161
5-6	40	

Albedo (1st Series).
THOUGHTS & IMAGES, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0/Blue cover	8	
0/Yellow table	30	
0/No Yellow	15	
1/Dark red	14	
1/Light red	10	
2	8	
3	5	
4-5	4	
6-8	3	
9-14	2	

Alias
MARVEL, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	11
2-28	3	
Bk 1-2	20	
Bk 2-2	14	

Alien Legion (Vol. 1)
MARVEL, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-20	2	

Aliens
GOLD KEY, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	
2	5	

Aliens (Vol. 1)
DARK HORSE, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2	4	
3-6	3	

Aliens (Vol. 2)
DARK HORSE, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Aliens: Colonial Marines
DARK HORSE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-10	3	

Aliens/Predator: The Deadliest of the Species
DARK HORSE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
1/Ltd.	4	
2-12	3	

Aliens vs. Predator
DARK HORSE, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	4 ▽	22
1-2	4	
3-4	3	
Annual 1	5	

RETROVIEW

Aliens vs. Predator #1 ★★★½

Dark Horse
Jun 1990 • 28 pp.
Writer: Randy Stradley
Pencils: Phill Norwood
Inks: Karl Story
Cover: Monika Livingston

The settlers of the planet Ryushi go about their first "cattle run," unaware that their world has become the hunting ground of Aliens and Predators.

This series, the first issue especially, represents the best in classic *Aliens vs. Predator* storytelling, before the videogames and total hack-and-slash took over the genre. There is no combat to be found — only good, solid storytelling, building up to the action. As in a disaster film, readers get to know the characters in time to see their lives fall apart with the arrival of the Aliens and Predators. It's an excellent start to the first (and best) *Aliens vs. Predator* series.

© Dark Horse

Best CGC copy: **9.6** Then $2.50 NOW $4

All-American Comics
DC, 1939

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5700	
2	2000	
3	1400	
4-5	1250	
6-7	980	
8	1800	
9-10	950	
11	1025	
12-15	950	
16 ➥1st Green Lantern	72000	
17 ➥2nd Green Lantern	15600	
18	8800	
19 ➥1st Atom	13800	
20	4850	
21-23	2000	
24	2200	
25 ➥1st Sargon	8300	
26	3000	
27	3500	
28-30	1250	
31-40	1040	
41-50	785	
51-60	675	
61 ➥1st Solomon Grundy	4400	
62-69	600	
70	600 ▽	1437
71-88	550	
89	1200	
90	775	
91-99	525	
100	850	
101	1000	
102	1650	

All-American Comics
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	

All-American Western
DC, 1948

	LOOSE Near Mint	SLABBED CGC 9.4 NM
103	375	
104	265	
105-110	225	
111-120	165	
121-126	110	

All-Flash
DC, 1941

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1 ➥Flash origin	12500	
2	2400	
3-4	1600	
5-10	1100	
11-15	850	
16-20	800	
21-32	625	

All New Collectors' Edition
DC, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
53	26	
54	12	
55	15	
56	20	
57-58	12	
60	20	
61-62	12	

All-Star Comics
DC, 1940

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10000	
2	3500	
3 ➥1st JSA	25000	
4	3000	
5 ➥1st Hawkgirl	2800	
6-7	1800	
8 ➥1st Wonder Woman	16000	
9-11	1600	
12-15	1400	
16-25	1200	
26-32	900	
33	1800	
34-35	900	
36	1300	
37-56	900	
57	1200	
58	12	46
59-64	6	
65	6	30
66	8	
67-73	6	
74	8	33

All Star Comics
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	
Giant Size 1	5	

All-Star Squadron
DC, 1981

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	14
2-10	2	
11-46	1	
47	3	
48-67	1	
Annual 1-3	1	

All-Star Western
DC, 1951

	LOOSE Near Mint	SLABBED CGC 9.4 NM
58	325	
59-60	150	
61-63	160	
64-66	125	
67	170	
68-70	125	
71-80	85	
81-98	60	
99	65	
100	60	
101-107	50	
108	100	
109-119	50	

All-Star Western
DC, 1970

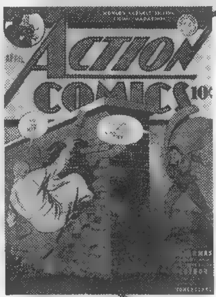
	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	
2-3	15	
4	14	
5	14	56
6	9	34
7-9	9	
10	260 ▽	1028
11	70	

All-Winners Comics
TIMELY, 1941

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	16000	
2	4800	
3	2850	
4	2800	
5-6	2100	
7-10	1800	
11-18	1275	
19	3350	
21	3500	

All-Winners Comics
TIMELY, 1948

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1800	



△
#47

Image © 1942 DC

ACTION COMICS™

A powerful cover

While most covers of the early Golden Age had little, if anything to do with the stories inside, other than showcasing one of the respective issue's characters, this issue was the second whose cover scene was used in the story inside.

THE BOTTOM LINE

	26	27	28	29	30	31	32	33	34	35
	Polio mentioned		Jack Burnley art				Krypto Ray-Gun	Super-hypnosis		
	JUL 40	AUG 40	SEP 40	OCT 40	NOV 40	DEC 40	JAN 41	FEB 41	MAR 41	APR 41
NM Price	$2060	$1700	$1700	$1700	$1700	$2600	$2600	$7300	$2475	$2475

Aliens vs. Predator #2 ★★★

© Dark Horse

The tension builds in Prosperity Wells, as outlying settlers disappear and not one, but two, apparently hostile alien races are encountered.

As with the first issue, this issue concentrates on developing the story, with characters you grow to care about — a factor distinctly lacking in many later *Aliens vs. Predator* series. The writer and artists are able to develop the growing sense of fear and frustration through a combination of verbal and visual clues, a level of subtlety that is rarely found in these kinds of stories. To keep building such a level of tension through storytelling and art reflects the horror tradition of the original *Alien* and *Predator* movies.

Dark Horse
Aug 1990 • 26 pp.
Writer: Randy Stradley
Pencils: Phill Norwood
Inks: Karl Story
Cover: Monika Livingston

Best CGC copy: 9.8 **Then $2.50 NOW $4**

Alpha Flight
MARVEL, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1 ➥1st Marrina, Puck	5 ▽	19
2	4	
3	4	17
4-10	4	
11-12	3	
13	3	11
14-19	3	
20-24	2	
25-27	1	
28	3	
29-32	2	
33	2	32
34	3	
35-45	2	
46	3	
47	4	
48-53	2	
54	3	
55-56	2	
57-74	1	
75-105	2	
106 ➥Northstar outed	3	
107-130	2	
Annual 1	2	
Annual 2	1	
Special 1	3	

Alpha Flight
MARVEL, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
-1	2	
1	3	
2-20	2	
Annual 1998	4	

Alpha Flight
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	
3	0	

Alpha Flight: In the Beginning
MARVEL, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	

Alvin
DELL, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	25	
2	18	
3-10	15	
11-20	12	
21-28	8	

Amazing Adult Fantasy
MARVEL, 1961

	LOOSE Near Mint	SLABBED CGC 9.4 NM
7	600	
8	475	
9-13	425	
14	525	

Amazing Adventures
MARVEL, 1961

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	900	
2	525	
3-6	425	

Amazing Adventures
MARVEL, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	122
2	20	
3	20	76
4	20 ▽	34
5	20	
6	20	82
7	20	43
8-10	20	
11 ➥1st blue Beast	106 ▽	584
12-14	20	
15	20	79
16-17	20	
18 ➥1st Killraven	14	57
19-25	5	
26-31	4	
32	4	9
33-36	4	
36/30 cent	20	
37	4	
37/30 cent	20	
38-39	4	

Amazing Adventures
MARVEL, 1979

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-14	2	

Amazing Fantasy
MARVEL, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
15 ➥1st Spider-Man	32000	
16-18	5	

Amazing Spider-Man
MARVEL, 1963

	LOOSE Near Mint	SLABBED CGC 9.4 NM
-1	3	
1 ➥1st Chameleon	27000	
1/Golden Record	275	618
2 ➥1st Vulture	3400	
3 ➥1st Dr Octopus	3000	
4 ➥1st Sandman	2300	
5 ➥Dr. Doom app.	2200	11550
6 ➥1st Lizard	1600 ▽	6787
7	1100	4375
8	915	3116
9	1025	
10	990	3967
11	900	8656
12	750 ▽	3354
13	975	4941
14 ➥1st Green Goblin	2200	9500
15 ➥1st Kraven	1300	7801
16	775	3169
17	775	3136
18	510	2075

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

Grading Basics

While **CGC** keeps its grading standards private, these are the **traditional** condition definitions

Mint

Abbreviated: **M**

This is a perfect comic book.

The term for this grade is the same one used for **CGC's 10.0 grade.**

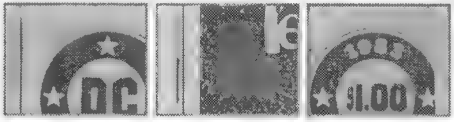
Its cover has full luster, with edges sharp and pages like new. There are no signs of wear or aging. It is not imperfectly printed or off-center.

Occasionally referred to as "Gem Mint," a term used by sportscard dealers.

Near Mint

Abbreviated: **NM**

This is a nearly perfect comic book.



The term for this grade is the same one used for **CGC's 9.4 grade.**

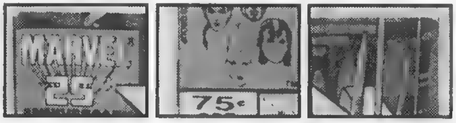
Its cover shows barely perceptible signs of wear.

Its spine is tight, and its cover has only minor loss of luster and only minor printing defects. Some discoloration is acceptable in older comics — as are signs of aging.

Very Fine

Abbreviated: **VF**

A **Very Fine** copy has beginning signs of wear.



The term for this grade is the same one used for **CGC's 8.0 grade.**

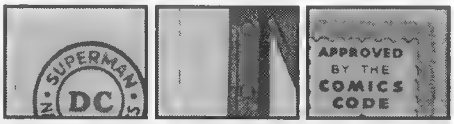
There can be slight creases and wrinkles at the staples, but it is a flat, clean issue with definite signs of being read a few times.

There is some loss of the original gloss, but it is in general an attractive comic book

Fine

Abbreviated: **F, Fn**

A **Fine** comic book is a good-looking copy . at first glance.



The term for this grade is the same one used for **CGC's 6.0 grade.**

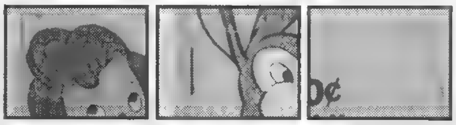
This comic book's cover is worn but flat and clean with no defacement There is usually no writing on the cover or tape repair.

Stress lines around the staples and more rounded corners are permitted

Very Good

Abbreviated: **VG**

A **Very Good** comic book is well-read and has some problems.



The term for this grade is the same one used for **CGC's 4.0 grade.**

Most of the original gloss is gone. There are minor markings, discoloration, and/or heavier stress lines around the staples and spine

The cover may have minor tears and/or corner creases, and spine-rolling is generally permissible.

Good

Abbreviated: **G, Gd**

A **Good** copy is a very worn comic book with nothing missing.

CLA
World
No. 24
2
cut

The term for this grade is the same one used for **CGC's 2.0 grade.**

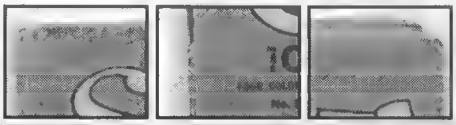
Creases, minor tears, rolled spine, and cover flaking are generally permissible in this grade

Older Golden Age comic books often come in this condition

Fair

Abbreviated: **FA, Fr.**

A **Fair** copy has multiple problems but is structurally intact



The term for this grade is the same one used for **CGC's 1.0 grade.**

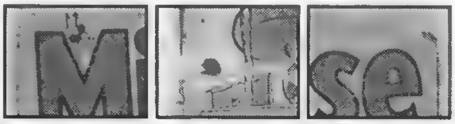
Copies may have a soiled, slightly damaged cover, a badly rolled spine, cover flaking, corners gone, and tears.

Tape may be present and is always considered a defect

Poor

Abbreviated: **P, Pr**

A **Poor** copy is damaged and generally unsuitable for collecting.



The term for this grade is the same one used for **CGC's 0.5 grade.**

While the copy may still contain some readable stories, major defects get in the way.

Copies may be in the process of disintegrating and may do so with even light handling.

	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
		1st telescopic vision			1st Star-Spangled Kid, Stripesy		1st Vigilante		Nazis on cover			Luthor on cover		Fights Puzzler	Plays baseball
	MAY 41	JUN 41	JUL 41	AUG 41	SEP 41	OCT 41	NOV 41	DEC 41	JAN 42	FEB 42	MAR 42	APR 42	MAY 42	JUN 42	JUL 42
NM Price	$2060	$1700	$1700	$1700	$1700	$1050	$2600	$980	$980	$980	$980	$1300	$980	$980	$980

Authority: More Kev #1-2

Remember Kev Hawkins, the British government agent who once killed The Authority? (They got better.) Well, he's back in this four-issue mini-series.

DC/WILDSTORM
WRITER:
GARTH ENNIS
ARTIST:
GLENN FABRY
Color • 32 Pgs.@
$2.95@

Most of The Authority are incapacitated, leaving Apollo and Midnighter to team up with their former nemesis against an alien menace. This is particularly awkward, because, aside from the killing everybody thing, Kev has made disparaging remarks about their "alternate lifestyle."

Ennis is a little restrained here, which is actually a good thing; he can disenfranchise some readers when he's too over the top. Fabry is in top form, whether he's rendering tiger cubs, freaky aliens, or unattractive "ladies of the evening." (Don't miss the orange.)

So far, the story is mostly Kev's. He doesn't even enter the same room as The Authority until the penultimate page of the first issue and he tells them a lengthy backstory for almost the entirety of the second. Unless the reader is a huge Kev fan, he'll probably want to read all four issues in a single sitting or wait for the inevitable collection.

★★½ **— Jack Abramowitz**

www.dccomics.com

Amazing Spider-Man
CONTINUED

	LOOSE Near Mint		SLABBED CGC 9.4 NM
19	510		1874
20-21	510		
22	510		1702
23	510		2050
24-26	500		
27	500		1983
28	325		
29	240		908
30	240		967
31	240		1273
32	195		677
33	195	▽	574
34	195		1021
35	195		
36	195		956
37	195		787
38	195	▽	823
39 ➥1st Romita Spidey	350		1442
40 ➥Goblin origin	350		1295
41 ➥1st Rhino	300		1279
42	215	▽	778
43	110	▽	494
44	110		713
45	110		480
46	160		799
47	110	▽	412
48	110		470
49	110		564
50 ➥Spidey quits	575		2340
51	175		701
52	100		
53	100	▽	435
54	100	▲	463
55	100		363
56	100		350
57	100	▽	292
58	80		318
59	90		280
60	90		428
61	72		291
62	72		291
63	150		646
64	60	▽	239
65	60		210
66	85	▽	348
67	60	▽	239
68	60	▽	233
69	70		296
70	70		280
71	70		277
72	90		367
73	50		199
74	80		323
75	60		255
76	60		273
77	60		199
78	60		255
79	60		248
80	60		
81	50		215
82	50		200
83	50		201
84	50		210
85	50		224
86	50		
87	65		301
88	65		248
89	65		294
90	65		310
91	50	▽	189
92	50		243
93	50		
94	60		257
95	45		188
96	85	▽	335
97	85	▽	295
98	85	▽	322
99	55		232
100	150		411
101	120	▽	537
102	100	▽	445
103	45		183
104	90		362
105	26	▽	98
106	26		137
107	26	▲	110
108	26		111
109	26	▲	112
110	26	▽	115
111	26		139
112	26		112
113	33	▽	138
114	33		161
115	33		143
116	22	▲	82
117	22		101
118	22		92
119	47		198
120	47		190
121 ➥Gwen Stacy dies	150		588
122 ➥Green Goblin dies	150	▽	522
123	35		124
124	35		163
125	22		108
126	22		72
127	22		86
128	22		74
129 ➥1st Punisher	275	▽	929
129/A	6		
130	16		60
131	16	▲	86
132	16		74
133	16		59
134	28	▲	106
135	36	▽	178
136	36	▽	183
137	36	▲	96
138	16		46
139	16		75
140	16	▲	65
141	16		46
142	16		72
143	16		51
144	16		61
145	16		58
146	16	▲	51
147	16		52
148	24	▽	103
149 ➥"Death" of clone	40	▲	111
150	16	▽	60
151	16		94
152	11	▽	44
153	11	▲	39
154	11	▽	37
155	11	▲	51
155/30 cent.	20		
156	11	▽	49
156/30 cent.	20		
157	11	▲	46
157/30 cent.	20		
158	11	▽	34
158/30 cent.	20		
159	11	▲	39
159/30 cent.	20		
160	11	▽	34
161	11		49
162	11		50
163	10	▽	38
164	10		44
165	7	▽	35
166	7		31
167	7	▽	28
168	7		26
169	10	▽	33
169/35 cent.	15		
170	7		30
170/35 cent.	15		
171	7	▲	27
171/35 cent.	15		
172	7		29
172/35 cent.	15		
173	10		77
174	11	▽	38
175	11	▽	37
176	11		49
177	15	▽	50
178	15	▲	44
179	15	▽	43
180	7	▽	47
181	7		29
182	7		31
183	7		31
184	7		22
185	7		27
186	7		29
187	7	▽	30
188	7	▽	26
189	7	▽	23
190	7		29
191	6	▽	23
192	6		22
193	6	▽	25
194 ➥1st Black Cat	23	▽	85
195	8	▲	39
196	6		24
197	6		24
198	6	▽	25
199	6		26
200	15	▽	35
201	9		39
202	9	▽	32
203	7	▽	23
204	7	▽	33
205	7		24
206	7	▽	23
207	5	▽	22
208	5	▽	19
209	6		24
210	6		25
211	5		26
212	5	▽	24
213	5		19
214	5		18
215	5		21
216	5		20
217	5		19
218	5		
219	5		23
220	6	▽	26
221-223	4		
224	4		17
225	4		
226	6		28
227	4		
228	4		16
229	6		44
230	6		23
231	6		21
232-234	4		
235	4		16
236	4		18
237	4		19
238 ➥1st Hobgoblin	35	▲	94
239	22	▲	40
240	5		19
241-242	5		
243	5		26
244	5		23
245	5	▽	22
246	4		7
247	4		15
248	4		
249	4	▽	21
250	6		24
251	6		24
252 ➥1st black costume	16	▲	36
253	6		21
254	5		20
255	4		17
256	4		18
257	4		16
258	4		
259	4	▽	17
260	5		21
261	5		20
262	4		15
263	4		
264	4		13
265	4		19
266	4		13
267	4		
268	4		15
269	4		
270	4		17
271	4		18
272-273	4		
274	5		20
275	5		21
276	5	▽	21
277	4		15
278	4		18
279	4		20
280	3		
281	4		19
282	4		20
283	4		
284	4		18
285	5		21
286-287	5		
288	5		22
289	5	▽	21
290-291	5		
292	5		21
293	5		
294	5		23
295	5		25
296	5		18
297	5		
298 ➥McFarlane starts	20	▽	38
299	15	▲	31
300 ➥1st Venom	45		
300/A	40		
300/B	30		
301	9		21
302	9		16
303	9		19
304	6		15
305	6		15
306	6		17
307	6		17

PRICES FOR OTHER UNSLABBED GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the Loose NM price above

Very Fine (VF) is **2/3** (67%) of NM

Fine (F) is **1/3** (33%) of NM

Very Good (VG) is **1/5** (20%) of NM

Good (G) is **1/8** (12.5%) of NM

RETROVIEW

Aliens vs. Predator #3 ★★★

Dark Horse
Dec 1990 • 28 pp.
Writer: Randy Stradley
Pencils: Phill Norwood
Inks: Robert Campanella
Cover: Monika Livingston

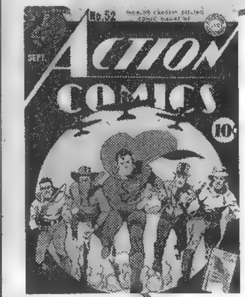
It all hits the fan in this issue, as all-out war erupts between Aliens and Predators — with the human settlement of Prosperity Wells in the middle!

The battles that take place between Aliens and Predators, humans and Aliens, humans and Predators, and even Predators and Predators have much more meaning, due to the buildup of the story to this point. When an action is taken, it is seen and understood in context. The only thing that doesn't make complete sense is Machiko Noguchi's sudden and near complete transformation from corporate warrior to modern-day samurai, which is why this issue only gets three stars.

© Dark Horse

No CGC copies

Then $2.50 NOW $3



△
#52

Image © 1942 DC

Action Comics™

Everybody's in

While individual characters had been featured on *Action*'s covers from the beginning, this was the first one to feature the entire cast (Superman, Zatara, Congo Bill, Vigilante, Three Aces, and Mr. America).

THE BOTTOM LINE

	51	52	53	54	55	56	57	58	59	60
	1st Prankster			Nazi sub cover			Prankster cover			Lois becomes Superwoman
	AUG 42	SEP 42	OCT 42	NOV 42	DEC 42	JAN 43	FEB 43	MAR 43	APR 43	MAY 43
NM Price	$980	$980	$850	$710	$710	$710	$710	$710	$710	$710

Aliens vs. Predator #4 ★★½

© Dark Horse

The final battle begins — but this time the Colonial Marines aren't coming to the party! So just what does one use to squish a really big bug?

While the action is fast and furious, for several reasons, the denouement is less than satisfactory. First, the change in art team begun in the preceding issue is complete, and the new style contrasts poorly with the early one. Second, the story shifts gears too quickly, dropping too much action on top of character and story development. And it's not a completely satisfactory ending, save for the coda, which is most fitting. It is the last of the best of the *Aliens vs. Predator* series.

Dark Horse
Jul 1990 • 30 pp.
Writer: Randy Stradley
Pencils: Chris Warner
Inks: Robert Campanella
Cover: Dave Dorman

No CGC copies

Then $2.50 NOW $3

	LOOSE Near Mint		SLABBED CGC 9.4 NM
308	6		17
309	6		14
310	6		18
311	6		17
312	8		19
313	5		18
314	5		15
315	8		20
316	8		22
317	8		19
318	6		23
319	6		18
320	6	▽	12
321	4		15
322	4		18
323	4		12
324	4		18
325	3		11
326	3		14
327	3		14
328	5	▽	19
329	3		13
330	3		
331	3		11
332	3		
333	3		12
334	3		11
335-343	3		
344	4		18
345	3		
346	3		14
347	3		13
348-357	2		
358	4		23
359	2		
360	3		11
361	5		21
362	4		108
363	4		14
364	3		
365	5	▽	18
366-374	2		
375	5		16
376-380	3		
381	3		16
382-388	3		
388/Variant	2		
389-394	3		
394/Variant	4		
395-399	3		
400	6		23
400/A	4		
400/B	6		23
401-441	2		
500	4		
501-502	3		
503-509	2		
Annual 1	700		
➥1st Sinister Six			
Annual 2	400		1777
Annual 3	115		453
Annual 4	90		352
Annual 5	90	▽	307
Annual 6	35		142
Annual 7	26	▽	128
Annual 8	26		90
Annual 9	26		85
Annual 10	10	▲	33
Annual 11	10		31
Annual 12	10		29
Annual 13	10		25
Annual 14	10		27
Annual 15	7	▽	28
Annual 16	6		
Anl 17-18	5		
Annual 19	5		17
Annual 20	5		
Annual 21	6		
➥Spidey marries			
Annual 22	4		
Anl 23-25	3		
Annual 26	3		15
Annual 27-'97	3		
Ashcan 1	1		

Amazing Spider-Man
MARVEL, 1999

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	6		29
1/DF Romita	12		
1/DF Lee	35		
1/Authentix	8		
1/Sunburst	6		24
2	3		
3-11	2		
12	3		
13-17	2		
18-19	3		
20	5		
21-24	2		
25/Speckle	4		
25/Regular	3		
26-29	2		
30	5	▽	18
➥Straczynski starts			
31	2		10
32	4		14
33-34	4		
35	4		16
36	10	▽	37
36/DF	25		85
➥9/11 issue			
37	3		12
38	3		11
39	3		12
40	2		
41	4		14
42	3		
43	3		13
44-49	2		
50	5		22
51-55	2		
56	2		8
57-58	3		
Annual 99-00	4		
Annual 2001	3		

American Century
DC, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-27	3	

America vs. the Justice Society
DC, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
2-4	1	

Angel
DARK HORSE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-17	3	

Angel
DARK HORSE, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Angela
IMAGE, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2	3	11
3	3	

Angel and the Ape
DC, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	25	146
2	20	
3-7	15	

Angel and the Ape
DC, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	1	

Angel and the Ape
DC/VERTIGO, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Animal Comics
DELL, 1942

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	900	
2	450	
3	340	
4	150	
5	300	
6-7	135	
8	225	
9	225	360
➥War bonds cover		
10	225	
11-15	170	
16-20	130	
21-25	105	
26-30	80	

Animal Man
DC, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2	3	
3-55	2	
56	4	
57-89	2	
Annual 1	4	

Animaniacs
DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-59	2	
Holiday 1	2	

Aphrodite IX
IMAGE, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	2	
0/Wizard	9	
0/Other variants	4	
1/Regular	4	15
1/Other variants	4	
2-3	2	
4	4	
Ashcan 1	6	
Ashcan 1/Ltd.	5	

Aquaman
DC, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	410	
2	100	
3-5	55	
6-12	45	
13-16	40	
17	50	
18	40	
19-21	30	
22-29	35	
30	35	175
31-34	25	
35-36	20	
37	20	151
38-43	20	
44-46	18	
47	58	234
48-51	18	
52	29	149
53-55	15	
56	15	74
57-58	15	
59-60	7	
61	7	29
62	7	
63	7	29

Aquaman
DC, 1986

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	
Special 1	3	

Aquaman
DC, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	2	
Special 1	2	

Aquaman
DC, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
2-13	1	

Aquaman
DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-2	3	
3-70	2	
71-75	3	
1000000	2	
Annual 1	4	
Annual 2	3	
Annual 3	4	
Annual 4-5	3	

Aquaman
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-14	3	
15	12	
➥Old costume back		
16-17	6	
18	3	

Aquaman Secret Files
DC, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	5	

Aquaman: Time and Tide
DC, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Arak Son of Thunder
DC, 1981

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-50	1	
Annual 1	1	

Archer & Armstrong
VALIANT, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-7	3	
8	5	
9-26	3	

Archie
ARCHIE, 1942

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12200	
2	3325	
3	2175	
4	1100	
5	1000	
6	740	
7-9	660	
10	585	
11-15	475	

Slabworthy

How rare is a CGC 10.0?

Where ***CBG***, like the rest of the world, uses the traditional 9.4 (Near Mint) as the benchmark for determining values, one competing price guide recently selected 9.2 (NM-).

Ironically, most of the comics graded by Comics Guaranty LLC (CGC) are graded even *higher* — 9.4 or above, with the most common grade given being 9.6 (NM+)!

This frequency distribution of the 395,360 comic books graded by CGC as of March 2004 shows that the highest grade, 10.0, accounts for a little more than one tenth of a percent. One comic book in a thousand is graded "perfect," a ratio that's held since 2000.

CGC Grade		Copies graded	Share
10.0	Mint	438	0.1%
9.9	Mint	2,093	0.5%
9.8	Near Mint/Mint	61,566	15.6%
9.6	**Near Mint+**	**76,779**	**19.4%**
9.4	Near Mint	62,042	15.7%
9.2	Near Mint-	38,316	9.7%
9.0	Very Fine/Near Mint	30,956	7.8%
8.5	Very Fine+	23,488	5.9%
8.0	Very Fine	20,607	5.2%
7.5	Very Fine-	15,479	3.9%
7.0	Fine/Very Fine	13,393	3.4%
6.5	Fine+	8,886	2.2%
6.0	Fine	5,437	1.4%
5.5	Fine-	7,157	1.8%
5.0	Very Good/Fine	6,609	1.7%
4.5	Very Good+	5,620	1.4%
4.0	Very Good	5,811	1.5%
3.5	Very Good-	3,149	0.8%
3.0	Good/Very Good	2,937	0.7%
2.5	Good+	1,590	0.4%
2.0	Good	1,027	0.3%
1.8	Good-	554	0.1%
1.5	Fair/Good	493	0.1%
1.0	Fair	414	0.1%
0.5	Poor	519	0.1%
	TOTAL GRADED	395,360	

Source: Comics Guaranty LLC Totals are as of **March 2, 2004.**

	Atomic radiation cover			1st Toyman							Valentine story				
	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
	JUN 43	JUL 43	AUG 43	SEP 43	OCT 43	NOV 43	DEC 43	JAN 44	FEB 44	MAR 44	APR 44	APR 44	JUN 44	JUL 44	AUG 44
NM Price	$630	$630	$630	$750	$630	$630	$630	$630	$630	$630	$580	$580	$580	$580	$580

Batman #626-627

Judd Winick, the writer behind several much-heralded efforts on a variety of DC titles, tries his hand at the DC universe's most popular character.

DC
WRITER:
JUDD WINICK
ARTIST:
DUSTIN NGUYEN, RICHARD FRIEND
COLOR • 36 PGS.@ $2.25@

Two mob capos go insane and die, and Batman wants to know why. Before long, Batman learns The Penguin is behind it and is being assisted by The Scarecrow. As it turns out, Penguin wants to control his men with an added jolt of fear, and The Scarecrow is there to provide the chemical enhancements in the mobsters' bloodstream. But how is he doing it, how does the chemical work, and what's going on? All questions come together at the end of #627 with the appearance of The Scarebeast.

For sure, this isn't Winick's *Barry Ween*. It's *Batman*. Unfortunately, two issues into the five-issue arc — which, by the way, takes place before the pivotal events of *Robin* #125 — Winick hasn't blown off any socks. This is a solid, entertaining Batman story, and Winick's writing is commendable, but it doesn't appear his past genius has yet found its way into the dark realm of Bruce Wayne.

★★½ — **Ray Sidman**

www.dccomics.com

Archie
CONTINUED

	LOOSE Near Mint	SLABBED CGC 9.4 NM
16-20	400	
21-24	325	
25-30	275	
31-35	220	
36-40	175	
41-50	125	
51-60	110	
61-70	70	
71-80	56	
81-90	44	
91-99	34	
100	55	
101-120	22	
121-140	16	
141-150	13	
151-180	9	
181-200	5	
201-250	3	
251-547	2	
Annual 1	1350	
Annual 2	660	
Annual 3	475	
Annual 4	345	
Annual 5	285	
Annual 6	180	
Annual 7	160	
Annual 8	135	
Annual 9	120	
Annual 10	110	
Annual 11	70	
Annual 12	60	
Annual 13	58	
Anl 14-15	50	
Anl 16-17	26	
Anl 18-19	22	
Annual 20	14	
Anl 21-22	9	
Anl 23-26	8	

Archie Giant Series Magazine
ARCHIE, 1954

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	750	
2	475	
3-4	325	
5-6	275	
7-8	200	
9-10	185	
11	140	
12	125	
13	140	
14-15	110	
16	125	
17	110	
18	125	
19	110	
20	100	
21	85	
22	60	
23	80	
24-25	60	
26	80	
27	60	
28	80	
29-30	60	
31-141	40	
142	45	
143-160	20	
161-180	12	
181-200	10	
201-220	8	
221-250	6	
251	4	
452-550	3	
551-632	2	

Archie's Girls Betty & Veronica
ARCHIE, 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1400	
2	675	
3	485	
4-5	375	
6-10	285	
11-19	225	
20-29	165	
30-39	115	
40-50	85	
51-60	55	
61-70	45	
71-90	32	
91-110	24	
111-140	16	
141-160	13	
161-180	10	
181-200	7	
201-250	5	
251-319	3	
320	8	
321	4	
322-347	3	
Annual 1	525	
Annual 2	325	
Anl 3-4	265	
Annual 5	250	
Annual 6	175	
Annual 7	150	
Annual 8	100	

Archie's Pal Jughead
ARCHIE, 1949

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2000	
2	675	
3	350	
4-5	230	
6-10	150	
11-15	95	
16-20	85	
21-30	55	
31-40	38	
41-60	22	
61-80	16	
81-100	10	
101-120	7	
121-126	5	
Annual 1	650	
Annual 2	350	
Annual 3	145	
Annual 4	85	
Annual 5	65	
Annual 6-8	45	

Archie's Pal Jughead Comics
ARCHIE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
46-154	2	

Archie's TV Laugh-Out
ARCHIE, 1969

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	42	
2	24	
3-5	16	
6	12	
7	22	
8-10	12	
11-20	9	
21-30	7	
31-40	6	
41-60	4	
61-106	3	

RETROVIEW

Aliens/Predator: The Deadliest of the Species #1 ★½

Dark Horse
Jul 1993 • 28 pp.
Writer: Chris Claremont
Pencils: Jackson Guice
Inks: John Beatty
Cover: John Bolton

"Time of the Preacher"

As genetically engineered trophy wife Caryn Delacroix deals with nightmares and the advances of her husband's son, an alien captures her.

What a difference three years makes. After various peripheral comics series, Aliens and Predators are not mysterious, nor horrible — they're just another bunch of bad guys. The same can be said of the humans. While there's plenty of story, the reader hardly cares, since not one of the characters has redeeming characteristics. Even the protagonist is shallow and inspires no loyalty. By issue's end, I had the same sinking feeling I got 10 minutes into *Alien: Resurrection* …

© Dark Horse

Best CGC copy: 9.6 **Then $2.50 NOW $3**

Armageddon 2001
DC, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	2	

Armageddon: Inferno
DC, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	1	

Armageddon: The Alien Agenda
DC, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	1	

Arrowsmith
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Arrowsmith/ Astro City
DC, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	

Artesia
SIRIUS, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Ascension
IMAGE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0/Gold	3	
0/Ltd.	4	
0.5	4	
1-22	3	
Ashcan 1	4	

Ash
EVENT, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	4	
0.5	3	
1-6	3	

Astonishing Spider-Man
MARVEL

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-32	4	

Astonishing Tales
MARVEL, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	36 ▽	146
2	14	56
3	14	56
4	14	54
5	14	66
6	10	41
7	12	54
8	13	52
9	9	36
10	9	
11	9	37
12	21	85
13-24	4	
25 ➥1st Deathlok	30 ▽	93
26	9 ▽	37
27-32	4	
33	10	39
34	4	
35	4	17
35/30 cent	20	
36	4	21
36/30 cent	20	21

Astonishing X-Men
MARVEL, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-4	2	

Astonishing X-Men
MARVEL, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2-3	3	

Astonishing X-Men
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1 ➥Whedon starts	5	
1/Cassaday	75	
1/Dell'Otto	15	

Astro City
IMAGE, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2	2	
3	2	8
4-6	2	

Astro City
IMAGE, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0.5	3	
1	4	
1/3D	5	
2-22	3	

Astro City: Local Heroes
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	3	

Atlantis Chronicles
DC, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-7	3	

Atom
DC, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	450	
2	220	
3	170	
4-5	125	
6	90	
7	150	
8-9	90	
10-13	85	
14 ➥Hawkman app.	85	345
15	85	
16-17	45	
18	45 ▲	202
19-20	45	
21-23	35	
24	35	137
25-28	35	
29	90	
30	35	
31	46	185
32-33	35	
34	35	137
35	35	
36-37	45	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

Krause publishes the ONLY books that list Near Mint prices for comic books!

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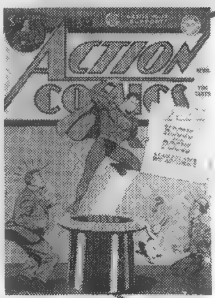


△
#83

ACTION COMICS™

Hocus, pocus

Many Golden Age heroes had comic-relief characters who plagued their adventures. Flash had Winky, Blinky, and Noddy. Spectre had Percival Popp. And Superman had Hocus and Pocus, an inept pair of magicians whose antics led to many misadventures.

Image © 1945 DC

THE BOTTOM LINE

NM Price	76	77	78	79	80	81	82	83	84	85
		Prankster cover			Fights Mxyztplk			1st Hocus and Pocus		
	SEP 44	OCT 44	NOV 44	DEC 44	JAN 45	FEB 45	MAR 45	MAR 45	MAY 45	JUN 45
	$580	$580	$580	$580	$580	$580	$580	$580	$580	$580

Aliens/Predator: The Deadliest of the Species #2 ★

ALIENS
THE DEADLIEST OF THE SPECIES
PREDATOR
CLAREMONT · GUICE

© Dark Horse

"The Hunt"

Caryn thinksshe is caught in a virtual-reality game and fights against and side by side with the Predator who kidnapped her.

Usually with an *Aliens vs. Predator* story, things go from bad to worse. This remains true here, however, not in a good way. Between talking heads with attitude and the instant transformation of Caryn Delacroix from trophy wife to primal *Rambo* queen, this is disjointed and nonsensical. Ripley and Machiko were strong at heart, toughened by their experiences — Caryn hardly compares. She doesn't grow, so the reader can't care what happens to her.

Dark Horse
Sep 1993 • 28 pp.
Writer: Chris Claremont
Pencils: Jackson Guice
Inks: Eduardo Barreto
Cover: John Bolton

No CGC copies

Then $2.50 NOW $3

	LOOSE Near Mint	SLABBED CGC 9.4 NM
38	30	
Special 1-2	3	
Atom and Hawkman DC, 1968		
39-41	30	
42	30	121
43-45	30	
Aurora Comic Scenes AURORA, 1974		
181-183	25	
184 ➥Hulk minicomic	25	26
185-193	25	
Authority DC, 1999		
1	5	20
2-3	4	
4-6	3	
7	3	10
8-29	3	
Annual 2000	4	
Authority DC, 2003		
0-12	3	
Bk 1	15	
Authority/Lobo Christmas Special DC, 2003		
1	5	
Avengelyne MAXIMUM, 1995		
1	3	
1/Gold	4	
2-3	3	
Ashcan 1	4	
Avengelyne (Vol. 2) MAXIMUM, 1996		
0-0.5	3	
0.5/Platinum	4	
1-15	3	
Avengers MARVEL, 1963		
0	3	
1 ➥1st Avengers	3560	14875
1.5	3	
2	850	3425
3	475	
4 ➥Cap. America joins	1550	5063
4/Golden Record	90	164
5	250	
6-8	185	
9 ➥1st Wonder Man	200	
10 ➥1st Hercules	200	591
11 ➥Spider-Man app.	200	1111
12-14	125	
15	125 ▽	362
16	125	
17	100	420
18	100 ▽	375
19	125	533
20	75 ▽	336
21	65	
22	65 ▽	250
23	65	296
24	65 ▽	147
25	65	368
26-27	65	
28-29	50	
30	50	201
31	43	
32	43	151
33	43	216
34	43	235
35	43	177
36	43	109
37	43	159
38	43	
39	43	173
40	43	155
41	43	163
42	43	200
43	43	175
44	43	145
45	43	206
46	35	125
47	35	151
48	35	150
49	35	130
50	35	120
51	35	150
52	38	158
53 ➥X-Men app.	45	228
54	38 ▽	126
55	38 ▽	121
56	38	215
57 ➥1st Vision	110	445
58	70 ▽	260
59	40	
60	40	169
61	30	116
62	30	132
63	30	118
64	30 ▽	114
65	30 ▽	100
66	30	124
67	44	191
68	22	
69	22 ▽	112
70	22	
71 ➥1st Invaders	50	220
72	23 ▽	93
73	23	105
74	23 ▽	107
75	23	100
76	23 ▽	96
77	23	80
78	23	102
79	23	93
80	23	
81	23 ▽	88
82	23	111
83 ➥1st Valkyrie	36 ▽	153
84	23	
85	23	97
86	23	100
87	40	167
88	20 ▽	95
89	20	
90	20	89
91	20	89
92	20	
93 ➥Double-size	98 ▽	487
94	35	
95	35	146
96	35	146
97	26	114
98	26 ▽	73
99	26	129
100	65	212
101	18	
102	18	64
103	18	146
104	18	79
105	18	
106	18	66
107	18 ▽	79
108	18	48
109	18	
110	22 ▽	103

CBG Trendwatcher

John Petty director of auctions **Heritage Comics Auctions**

HEATING UP

Over the last few sales, we've seen marked increases in prices for **high-grade, Silver Age DC** comics. Long undervalued, I think collectors are finally realizing just how scarce these books really are in high grade.

Another area of note that's really taken off lately is high-grade **Harvey file copies**. Again, an area that has been overlooked for years, early issues of *Richie Rich, Little Dot, Sad Sack, etc.* are really taking off. Like Silver Age DCs, it's becoming apparent that finding these books in high-grade is quite difficult.

HARVEY
Little DOT

Of course, we're seeing an upturn in Spider-Man-related material. I wonder why that is. ;-)

COOLING DOWN

Pre-Code horror, long considered highly desirable, has fallen off over the past year or so. Highly sought-after for many years, the genre is receiving less and less attention. This could, of course, be due to the cyclical nature of our hobby or it could be that, with so much focus for so long, the genre is just tapped out.

LOOK AGAIN

Comics from the 1970s in general, with Marvel comics from 1973-1979 in particular, seem poised for a real takeoff, especially in high-grade. We're already seeing some movement in that direction.

I also think there's going to be some action in undergrounds over the next year or so, especially if that rumored new price guide actually appears. A lot of high-grade, classic underground comics are selling at very low levels. This is an excellent time to get into undergrounds, as one can put together a nice, high-grade collection without breaking the bank.

KEY SALES

The following comics were sold in our June 11-12, 2004, sale (all prices include a 15% buyers' premium):

- *Sub-Mariner Comics* #1 Larson pedigree (Timely, 1941) CGC VF/NM 9.0 Off-white to white pages. $47,150.
- *Detective Comics* #27 (DC, 1939) CGC FR 1.0 Light tan to off-white pages. $23,000.
- *The Flash* #123 Western Pennsylvania pedigree (DC, 1961) CGC NM 9.4 White pages. $23,000.
- *Haunt of Fear* #15 (#1) Gaines File pedigree #2 of 11 (EC, 1950) CGC NM/MT 9.8 Off-white to white pages. $18,400.
- *All-American Comics* #16 (DC, 1940) CGC VG+ 4.5 Cream to off-white pages. $18,400.
- *Police Comics* #1 Windy City pedigree (Quality, 1941) CGC NM- 9.2 Off-white to white pages. $14,950.

Original Art Sales from the same auction:

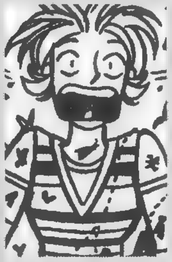
- Floyd Gottfredson — Mickey Mouse Western Painting "Race for Riches" (No Publisher, 1980). $66,125.
- Charles Schulz — *Peanuts* Sunday Comic Strip Original Art, dated 9-22-57 (United Feature Syndicate, 1957). $41,400.
- Alex Raymond — *Flash Gordon* Sunday Original Art, dated 3-15-36 (King Features Syndicate, 1936). $28,750.
- Hal Foster — *Tarzan* Sunday Original Art Comic Strip Art, dated 6-25-33 (King Features Syndicate, 1933). $18,400.
- John Romita Sr. — *Amazing Spider-Man* #111 Cover Original Art (Marvel, 1972). $17,825.

__John Petty__ is the director of auctions for __Heritage Comics Auctions__ (www.HeritageComics.com), 3500 Maple Ave., 17th Floor, Dallas, TX 75219. Phone: (800) 872-6467 or e-mail John at __JPetty@HeritageComics.com__.

	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
	War loan cover		Hocus and Pocus appear	Rainbow cover				Christmas cover		Prankster pie fight cover				Golf cover	
	JUL 45	AUG 45	SEP 45	OCT 45	NOV 45	DEC 45	JAN 46	FEB 46	MAR 46	APR 46	MAY 46	JUN 46	JUL 46	AUG 46	SEP 46
NM Price	$580	$580	$580	$580	$580	$580	$580	$580	$580	$580	$580	$580	$580	$580	$120

Blue Monday: Painted Moon #1

Imagine Archie and the gang from Riverdale High drawn with a manga flavor and dealing with real-life teen issues, and you have a rough idea of what to expect from Chynna Clugston-Major's Blue Monday comics.



ONI PRESS
WRITER AND ARTIST:
CHYNNA CLUGSTON-MAJOR
B/W • 32 Pgs.
$2.99

Of course, that's simplistic; Betty never had to worry about Archie and Jughead secretly videotaping her taking a bath, as Victor and Alan did to Bleu in the previous mini-series. But Victor's slapstick hijinks this time, while trying to make up to Bleu, are straight out of the Archieverse. And that's the allure of this and Clugston-Major's other *Blue Monday* series: teen shenanigans, some innocent and some less so, colliding in a funny, yet bittersweet, manner that charmingly captures this awkward and paradoxical age.

This paradox is nicely captured artistically, as well; the innocent appearance of Clugston-Major's doe-eyed characters belies the kinds of angst-drenched thoughts that run through the characters' heads. By nailing such contradictions so precisely, Clugston-Major proves she's among the industry's elite when it comes to human drama.

★★★½ **— Jim Johnson**

www.onipress.com

Avengers
CONTINUED

	LOOSE Near Mint	SLABBED CGC 9.4 NM
111	22	86
112	18	97
113	13	42
114	13	63
115	13	
116 ➥Defenders War	25	113
117	20	77
118	20	85
119-120	12	
121	12	38
122	12	55
123	12	34
124	12	46
125	12 ▽	76
126-130	12	
131	8	46
132	8	35
133	8	33
134	8	33
135	8	38
136	8 ▽	28
137	8	29
138	8	25
139-140	8	
141	8	43
142	8 ▽	34
143	8	31
144	8	33
145-146	6	
146/30 cent.	20	
147	6	
147/30 cent.	20	
148	6	
148/30 cent.	15	54
149	6	23
149/30 cent.	15	
150	6	30
150/30 cent.	15	
151	6	28
152	6	26
153-155	6	
156	8	48
157	6	
158	6	29
159-160	6	
160/35 cent.	15	
161	6	26
161/35 cent.	15	
162	6	31
162/35 cent.	15	
163	6	28
164-165	6	
166	6	23
167	5	17
168	5	28
169	5	17
170	5	16
171	5	
172	5	15
173	5	16
174-176	5	
177	5	10
178	5	23
179	5	13
180	5	17
181	5	
182	5	18
183	5	21
184	5	25
185	5	27
186	5	20
187	5	23
188	5	
189	5	25
190	5 ▽	16
191	5	25
192	5	20
193-194	5	
195	5	16
196	5	26
197-199	5	
200	7	35
201-210	3	
211	3	12
212-218	3	
219-224	2	
225	3	12
226-249	2	
250	3	
251-262	2	
263	3	
264-349	2	
350	3	
351-359	1	
360	3	
361-362	1	
363	3	
364-365	1	
366	4	
367-368	1	
369	3	
370-399	2	
400	4	
401-402	3	
Annual 1	85	365
Annual 2-3	26	
Annual 4	23	92
Annual 5	10	
Annual 6	7	
Annual 7	14	49
Annual 8	6	
Annual 9	4	
Annual 10	20 ▽	34
Anl 11-16	4	
Anl 17-23	3	

Avengers
MARVEL, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	13
2-11	2	
12	3	
13	2	

Avengers
MARVEL, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	2	
1	4	12
2-5	3	
6-11	2	
12	3	
12/Variant	7	
13-24	2	
25	3	
26-33	2	
34	3	
35-47	2	
48	4	
49	2	
50	3	
51-80	2	
81-82	3	
83	2	
Anl 98-01	3	

Avengers Forever
MARVEL, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
1/Westfield	5	
2-12	3	

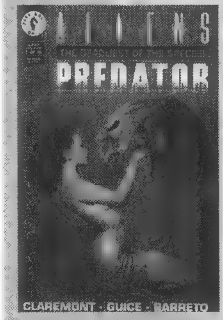
Avengers/JLA
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
2	6	
4	6	

Avengers/

RETROVIEW

Aliens/Predator: The Deadliest of the Species #3 ★



Dark Horse
Nov 1993 • 24 pp.
Writer: Chris Claremont
Pencils: Jackson Guice
Inks: Eduardo Barreto
Cover: John Bolton

"Virtually Real"

Caryn has no idea of what is going on. Is she stuck in a crazy virtual reality, insane, or caught in a nightmare?

The reader begins to feel like Caryn. Dream sequence follows dream sequence, until by the end of the issue the reader has no clue what is going on. While this may have been a way of presenting Caryn's uncertainty, all it does is make the reader wish the author could settle on a plot. In 1993, readers may have felt the same about the "storyline," since Capital City orders dropped from 51,325 with #1 to 30,275 by #3.

© Dark Horse

No CGC copies

Then $2.50 NOW $3

Thunderbolts
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Avengers West Coast
MARVEL, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
47-74	1	
75	2	
76-102	1	
Annual 4-7	2	
Annual 8	3	

Azrael
DC, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-46	2	
47	4	
47/Ltd.	6	
48-68	2	
69-74	3	
75	4	
76-90	3	
91-98	0	
99-100	3	
1000000	3	
Annual 1-3	4	

Azrael Plus
DC, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	

Babylon 5
DC, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2-4	4	
5-11	3	

Bachelor Father
DELL, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
2	50	

Backlash
IMAGE, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-32	3	

Badger
CAPITAL, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	19
2-5	3	
6-49	2	
50	4	
51	2	
52-54	3	
55-70	2	

Badger
IMAGE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-11	3	

Bad Girls
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	3	

Banana Splits
GOLD KEY, 1969

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	
2	18	
3-5	14	
6-8	12	

Barbarians
ATLAS-SEABOARD, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	32

Barbie and Ken
DELL, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	200	
2	150	226
3-4	150	
5	165	

Barney and Betty Rubble
CHARLTON, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	15	
2	10	
3-23	5	

Batgirl
DC, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	14
1-2	3	
2	4	10
3-5	4	
6-52	3	
Annual 1	4	

Batgirl: Year One
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-9	3	

Bat Lash
DC, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	25	
2-3	15	
4	15	33
5	15	
6	15	35
7	15	

Batman
DC, 1940

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	3	
1 ➥1st Catwoman	78000	
2	13250	
3	9750	
4	7250	
5 ➥1st Batmobile	5700	
6-7	4100	
8	4300	
9-10	4100	
11	4750	
12 ➥1st Batcave	2900	
13-14	2775	
15	2625	
16 ➥1st Alfred	4600	
17-20	1650	
21-22	1275	
23	2000	
24	1275	
25	2050	
26-30	1275	
31-36	950	
37	1200	
38	1000	
39	950	
40	1140	

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

- ▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**
- ▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**
- △ An open up arrow indicates the average price paid has gone **up since last month**
- ▽ An open down arrow indicates the average price paid has gone **down since last month**

ACTION COMICS
IN THIS ISSUE SUPERMAN COVERS ATOM BOMB TEST!

△
#101

ACTION COMICS™

Enter Atomic Age collectibles!

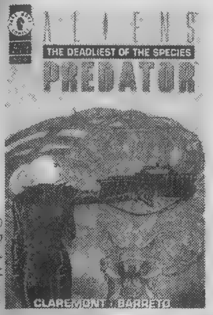
Following the dropping of the atomic bombs on Hiroshima and Nagasaki to end World War II, comics publishers and the general public became fascinated with anything related to the subject. Atom bomb covers are an area in which many collectors specialize.

Image © 1946 DC

	101	102	103	104	105	106	107	108	109	110
		Mxyztplk cover			Christmas cover				Fights Prankster	
	OCT 46	NOV 46	DEC 46	JAN 47	FEB 47	MAR 47	APR 47	MAY 47	JUN 47	JUL 47
NM Price	$780	$525	$525	$525	$525	$525	$525	$525	$525	$525

THE BOTTOM LINE

Aliens/Predator: The Deadliest of the Species #4 ★½



© Dark Horse

Dark Horse
Jan 1994 • 24 pp.
Writer: Chris Claremont
Pencils: Jackson Guice
Inks: Eduardo Barreto
Cover: John Bolton

"The Great Escape"

Finally settling into what seems to be reality, or at least an extended reality, Caryn escapes with the captured Predator, leaving death and destruction in her wake.

At least, the artistic team has also been settled, with Barreto providing both pencils and inks, though Gregory Wright's coloring is unsubtle and lacks good shadowing. This issue, Claremont seems to have decided to take a single direction with the story, though several new, potentially messy plot lines are revealed. It could be worse. It could be *Aliens: Music of the Spears*, which combined Aliens, synthetic music, ninjas, and androids …

No CGC copies

Then $2.50 NOW $3

	LOOSE Near Mint		SLABBED CGC 9.4 NM
41-43	760		
44	1080		
45-46	760		
47 ➥Batman origin	3000		
48	965		
49	1350		
50-51	690		
52	850		
53-54	690		
55	850		
56-57	690		
58	750		
59-61	690		
62 ➥Catwoman origin	1250		
63	575		
64	515		
65	575		
66	660		
67-68	515		
69	575		
70-72	515		
73	660		
74	550		
75-77	500		
78	585		
79-80	500		
81	485		
82-83	435		
84	485		
85-90	435		
91-99	400		
100	2000		
101-102	400		
103	400		1615
104	400		
105	490		
106-109	400		
110	425		
111-120	290		
121 ➥1st Mr. Freeze	375		
122	225		929
123	220		
124-126	195		
127	240		
128	195		
129 ➥Robin origin	250		
130	195		
131	145		
132-135	130		
136	215		
137-145	140		
146-147	110		
148	140		
149-150	110		
151	90		
152	100		
153-154	85		
155 ➥1st SA Penguin	300		
156-167	85		
168	85		345
169	90		
170	85		
171 ➥1st SA Riddler	450		
172-175	75		
176	85		
177	75		272
178	75		375
179	120		
180	60		187
181 ➥1st Poison Ivy	175		
182-185	60		
186	60		321
187	65		271
188	40		
189	115		
190	45		
191	40		
192	40		263
193	70		284
194-196	40		
197	100		372
198	80		
199	40		190
200 ➥Robin origin	100	▲	297
201	35		
202	30		141
203-204	30		
205	30		127
206-212	30		
213	45		
214-217	30		
218	50		206
219	50		
220-221	30		
222	50		
223	40		
224-225	30		
226	30		187
227	30		353
228	40		
229	30		149
230-231	30		
232 ➥1st Ra's al Ghul	100	▽	377
233	30		
234 ➥1st SA Two-Face	115		442
235	17		
236	17		65
237 ➥1st Reaper	75		331
238 ➥100 pages	65		
239	17		
240	17		72
241	17		
242	17		76
243	40		242
244	40		167
245	40		
246	15		
247	15		51
248	15	▽	88
249	15		60
250	15		48
251	60		257
252-253	14		
254-255	32		
256	32	▽	118
257	32		
258	32		153
259-261	32		
262	13		59
263	9		60
264-266	9		
267	8		16
268-277	8		
278	8		18
279-280	8		
281	8		25
282-284	8		
285	8		32
286	12		45
287-290	9		
291	9		54
292-294	9		
295	8		20
296-298	8		
299	8		23
300	15		60
301-306	7		
307	7		20
308	7		32
309-316	7		
317	7		25
318-331	7		
332	8		
333-352	7		
353	5		17
354-356	7		
357	9		
358-365	7		
366	6		24
367	7		
368	8		
369-370	6		
371-399	5		
400	10		39
401-403	4		
404	5	▽	19
405	6	▽	22
406	5		18
407	5		12
408	5		
409-416	3		
417	5		17
418	4		10
419-420	4		
421-425	3		
426	6		23
427	6		
427/Direct ed.	4		17
428	6	▽	23
429	4		13
430	3		
431-435	2		
436	3		
437-441	2		
442	3		
443-456	2		
457	3		
458-486	2		
487	1		
488-492	3		
492/Silver	5		
493	3		11
494-496	2		
497	3		12
498-500	2		
500/CS	4		
501-515	2		
515/Variant	4		14
516-530	2		
530/Variant	3		
531	2		
531/Variant	3		
532	2		
532/Variant	3		
533-535	2		
535/Variant	4		
536-549	2		
550	3		
550/Variant	4		
551-562	2		
563-564	3		
565-599	2		
600	4		12
601-607	2		
608 ➥Jim Lee begins	5	▽	18
609	4		14
610	2		12
611	2		
614	2		8
615-616	2		
617	3		14
618	3		13
619	3		12
619	3		12
620-628	2		
1000000	3		
Annual 1	540		
Annual 2	275		
Annual 3	215		
Anl 4-5	110		
Anl 6-7	85		
Annual 8	7		
Anl 9-11	6		
Anl 12-13	5		
Anl 14-15	3		
Anl 16-18	3		
Annual 19	4		
Annual 20	3		
Annual 21	4		
Anl 22-23	3		
Annual 24	4		
Giant 1-2	5		
Giant 3	6		

Batman Adventures
DC, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-24	2	
25	3	
26-36	2	
Annual 1	3	
Annual 2	4	
Holiday 1	3	

Batman Adventures: Mad Love
DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	9

Batman and Robin Adventures
DC, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-24	2	
25-36	3	
Annual 1	3	
Annual 2	4	

Batman and Robin Adventures: Sub-Zero
DC, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	

Batman and Superman: World's Finest
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-10	2	

CBG Trendwatcher

Doug Sulipa owner **Doug Sulipa's Comic World**

LOOK AGAIN

Given that we have perhaps the widest selection of *different* comics and related items available anywhere, it would probably surprise many to know that these are among our best-selling comics:

Archie's Girls
Betty and Veronica

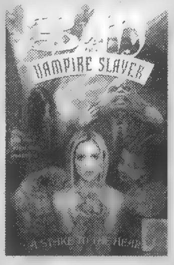
- Archie digests
- *Archie's Girls, Betty and Veronica* #1-#347
- *Best of DC Comics Digest*
- *Bob Hope*
- British comics annuals
- Items related to Captain Canuck
- Cartoon paperbacks
- Cartoon-related comics (especially Dell and Gold Key)
- *Cerebus* #1-30
- *Classics Illustrated*
- *The Comics Journal*
- *Conan*
- *Creepy*
- *DC Special Series*
- Dell Westerns (especially *Four Color* issues)
- *Eerie* (Warren)
- *Fox and Crow*
- *G.I. Joe* #91-#155
- Golden Age Canadian comics
- *Herbie*
- *House of Mystery*
- *House of Secrets*
- *Jerry Lewis*
- *Limited Collectors' Edition*
- *Magnus Robot Fighter*
- *Marvel Treasury*
- *Masters of the Universe* (Marvel, DC, and mini giveaways)
- *Miracle Man*
- *Mystery Comics Digest*
- *National Lampoon*
- *Nemo* magazine
- *Our Army at War*
- *Phantom*
- *Robotech* (later, more scarce issues)
- *Savage Sword of Conan*
- Spire Christian comics
- *Tarzan*
- *Transformers* #61-#80
- UK war comics digests
- Valiant and Acclaim (early, late, and more scarce issues)
- *Vampirella* (Warren)
- *Vietnam Journal*
- *War Is Hell*
- *Weird War Tales*
- *Wonder Woman*

***Doug Sulipa** is the owner of Doug Sulipa's Comic World in Steinbach, Manitoba. Phone: (204) 346-3674 or visit **www.dougcomicworld.com**.*

	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125
		Fights Mxyztplk					Christmas cover				Fights Atlas				
	AUG 47	SEP 47	OCT 47	NOV 47	DEC 47	JAN 48	FEB 48	MAR 48	APR 48	MAY 48	JUN 48	JUL 48	AUG 48	SEP 48	OCT 48
NM Price	$525	$525	$525	$525	$525	$525	$525	$525	$525	$525	$525	$525	$525	$525	$525

Buffy: Stake to the Heart

Now that her TV show has gone to the big rerun in the sky, every vampire's nightmare is still put through her paces by Dark Horse in a timeline preceding her small-screen exploits. Teen scream queen Buffy faces a different foe this time, this time courtesy of Angel.



DARK HORSE
WRITER:
FABIAN NICIEZA
ARTIST:
CLIFF RICHARDS, BRIAN HORTON
COLOR • 104 PGS.
$12.95

Her sympathetic ex mistakenly unleashes the dreaded Malignancy Demons, who find the vulnerable heroine, depressed by her parents' divorce, a prime candidate for the emotional manifestations of Deceit, Guilt, Abandonment, and Trepidation.

Naturally, these monsters feed off the feelings of their host, so Buffy must literally face her own demons in order to save herself, her fragmenting family, and her friends. Depicting psychological battles is harder than showing typical stake-and-fang fights, so writer Fabian Nicieza is challenged to make this four-issue prehistory as exciting as Buffy's kick-ass adventures to come. However, seeing the protagonist's inner struggles is a welcome change of pace, demonstrating her fine fettle and mettle.

★★★ — **Oliver Chin**

www.darkhorse.com
ISBN: 1-59307-012-8

△
#127

A media crossover

Over the course of his adventures, Superman appeared on a number of popular shows (or their DC universe equivalents), including *Truth or Consequences*, *Candid Camera*, and a version or two of *This Is Your Life*.

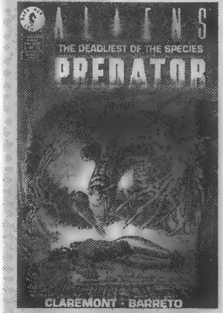
Image © 1948 DC

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Batman and the Outsiders		
DC, 1983		
1	3	21
2-32	2	
Annual 1-2	2	
Batman Beyond (mini-series)		
DC, 1999		
1	3	
2-6	2	
Batman Beyond		
DC, 1999		
1	3	14
2-24	2	
Batman Beyond: Return of the Joker		
DC, 2001		
1	3	
Batman Beyond Special Origin Issue		
DC, 1999		
1	1	
Batman Black and White		
DC, 1996		
1	4	
2-4	3	
Batman Chronicles		
DC, 1995		
1-12	4	
13-23	3	
Batman Family		
DC, 1975		
1	14	57
2	10	
3-4	8	
5	8 ▽	29
6	8	29
7-8	6	
9-10	7	
11	7 ▽	30
12	7	
13-14	5	
15	5	37
16	5	
17-19	7	
20	7	31
Batman: Gotham Adventures		
DC, 1998		
1-10	3	
11-60	2	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Batman: Gotham Knights		
DC, 2000		
1-53	3	
Batman: Harley & Ivy		
DC, 2004		
1-2	3	
Batman: Hush Double Feature		
DC, 2003		
1	5	11
Batman: Legends of the Dark Knight		
DC, 1989		
0	3	11
1	3	10
2-15	3	
16	4	
17-20	3	
21-26	2	
27	3	
28-49	2	
50	4	
51-99	2	
100	5	
101-119	2	
120	4	
121-157	2	
158-179	3	
Annual 1	5	
Annual 2-5	4	
Annual 6	3	
Annual 7	4	
Special 1	7	
Batman: No Law and a New Order		
DC		
1	6	
Batman: No Man's Land		
DC, 1999		
0	5	
1	3	
2-4	3	
Batman: Our Worlds at War		
DC, 2001		
1	3	
Batman Plus		
DC, 1997		
1	3	
Batman/Poison Ivy: Cast Shadows		
DC, 2004		
1	7	
Batman: Run, Riddler, Run		
DC, 1992		
1-3	5	
Batman: Seduction of the Gun		
DC, 1993		
1	4	

RETROVIEW

Aliens/Predator: The Deadliest of the Species #5 ★★



Dark Horse
Mar 1994 • 24 pp.
Writer: Chris Claremont
Pencils: Jackson Guice
Inks: Eduardo Barreto
Cover: John Bolton

"Roadtrip"

Caryn and the Predator escape Earth and the skyliner *Liberte*, but it is out of the frying pan into the fire, as she arrives at Space Station Samara, built out of the former starship *Ellen Ripley*.

Wright seems to get a better handle on coloring Barreto's art, so there is definite improvement in the reader's viewing pleasure. The story, however, continues to make no sense. Readers who stuck it out this far would hope to see some real growth in Caryn, but there isn't — she's as clueless and shallow as she was in the first issue, and now the reader keeps turning the pages in hopes that someone will put her out of our misery.

© Dark Horse

No CGC Copies

Then $2.50 NOW $3

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Batman: Shadow of the Bat		
DC, 1992		
0-1	3	
2-35	3	
36-80	2	
80/Ltd.	4	
81-82	2	
83	9	19
84-94	2	
1000000	3	
Annual 1-3	4	
Annual 4	3	
Annual 5	4	
Batman Special		
DC, 1984		
1	3	
Batman/Superman/Wonder Woman Trinity		
DC, 2003		
1-3	7	
Batman: Sword of Azrael		
DC, 1992		
1	4	
1/Silver	2	
2	3	
2/Silver	2	
3	3	
3/Silver	2	
4	3	
4/Silver	2	
Batman: The Dark Knight		
DC, 1986		
1	25	36
2	9	23
3	6	17
4	5	17
Batman: The Killing Joke		
DC, 1988		
1	7	15

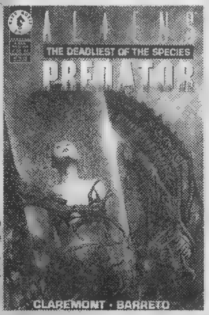
	LOOSE Near Mint	SLABBED CGC 9.4 NM
Batman: The Long Halloween		
DC, 1996		
1	9	10
2	7	
3	6	
4-6	5	
7-12	4	
13	6	
Batman: Vengeance of Bane Special		
DC, 1993		
1	4	18
Battle Angel Alita Part 1		
VIZ, 1992		
1-3	4	
4-9	3	
Battle Angel Alita Part 2		
VIZ, 1993		
1-7	3	
Battle Angel Alita Part 3		
VIZ, 1993		
1-13	3	
Battle Angel Alita Part 4		
VIZ, 1994		
1-7	3	
Battle Angel Alita Part 5		
VIZ, 1995		
1-7	3	
Battle Angel Alita Part 6		
VIZ, 1996		
1-8	3	
Battle Angel Alita Part 7		
VIZ, 1996		
1-8	3	
Battle Angel Alita Part 8		
VIZ, 1997		
1-9	3	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Battle Chasers		
IMAGE, 1998		
1	5	22
1/A	8	22
1/B	17	
1/C	14	
2	4	
2/A	5	
2/B	6	
3-8	3	
9	4	
Ashcan 1	5	
Ashcan 1/Gold	7	
Battle Classics		
DC, 1978		
1	4	18
Battle of the Planets		
GOLD KEY, 1979		
1	12	49
2	6	
3	6	20
4	6	20
5	6	
6-10	5	
Battle of the Planets		
IMAGE, 2002		
0.5	3	
0.5/Gold	5	
1/Convention	5	
1/All others	3	11
2-7	3	
8-11	3	
12	5	
Battlestar Galactica		
MARVEL, 1979		
1	4	18
2	3	12
3-10	3	
11-23	2	
Bear		
SLAVE LABOR, 2003		
1-5	3	
Beatles		
DELL, 1964		
1	440	

THE BOTTOM LINE

		Tommy Tomorrow begins				Fights Luthor			Cowboy Superman	
NM	126 NOV 48	127 DEC 48	128 JAN 49	129 FEB 49	130 MAR 49	131 APR 49	132 MAY 49	133 JUN 49	134 JUL 49	135 AUG 49
Price	$525	$600	$525	$525	$525	$525	$525	$525	$525	$525

Aliens/Predator: The Deadliest of the Species #6 ★★½



© Dark Horse

Dark Horse
May 1994 • 24 pp.
Writer: Chris Claremont
Pencils: Jackson Guice
Inks: Eduardo Barreto
Cover: John Bolton

"Rude Awakenings"

Rogues have captured Caryn and prepare her to be sold to the highest bidder. Meanwhile, the Predator is awakened from its healing, and all hell breaks loose.

Action! Finally, the series has real, meaningful action that isn't apparently just a bad dream or some virtual-reality simulation. Not only that, but there is real, honest character development on Caryn's part — even if it is only the Predator aspect of her personality slaughtering the whiny trophy-wife aspect. In that respect, it can be said that Claremont finally delivered something the readers were hoping to see. It only took half the series to get there.

No CGC copies

Then $2.50 NOW $3

Title	Publisher	Issues	LOOSE Near Mint	SLABBED CGC 9.4 NM
Beautiful Stories for Ugly Children	DC	1-30	3	
Beetle Bailey	DELL, 1956	5-10	24	
		11-20	18	
		21-30	14	
		31-40	10	
		41-50	8	
		51-60	7	
		61-70	6	
		71-100	4	
		101-132	3	
Beowulf	DC, 1975	1-2	3	
		3-6	2	
Betty	ARCHIE, 1992	1	4	
		2-137	2	
Betty & Me	ARCHIE, 1965	1	65	
		2	40	
		3-5	24	
		6-10	15	
		11-20	10	
		21-30	7	
		31-40	6	
		41-60	4	
		61-70	3	
		71-200	2	
Betty and Veronica	ARCHIE, 1987	1	6	
		2-3	4	
		4-20	3	
		21-200	2	
Beverly Hillbillies	DELL, 1963	1	60	
		2	38	
		3	28	
		4-5	24	
		6-10	18	
		11-17	15	
		18-21	12	
Beware the Creeper	DC, 1968	1	40	162
		2-3	25	
		4	25	119
		5	25	120
		6	25	
Beware the Creeper	DC, 2003	1-5	3	
Bewitched	DELL, 1965	1	85	
		2	50	
		3-10	40	
		11-14	30	
Beyond the Grave	CHARLTON, 1975	1	7	
		2-3	4	
		4-15	3	
		16	3	13
		17	3	
Big All-American Comic Book	DC, 1944	1	6500	
Big Bang Comics	IMAGE, 1996	1-22	3	
		23	4	
		24-26	3	
		27-35	4	
Big Bang Summer Special	IMAGE, 2003	1	5	
Big Guy and Rusty the Boy Robot	DARK HORSE, 1995	1-2	10	
Big Valley	DELL, 1966	1	40	
		2-6	25	
Billy the Kid	CHARLTON, 1957	9	58	
		10	35	
		11	40	
		12	30	
		13-16	35	
		17-19	30	
		20-22	35	
		23	20	
		24-26	35	
		27-30	20	
		31-40	14	
		41-60	7	
		61-70	5	
		71-100	4	
		101-153	3	
Bio-Booster Armor Guyver	VIZ, 1995	1-5	4	
		6-12	3	
Bio-Booster Armor Guyver Part 2	VIZ, 1994	1-6	3	
Bio-Booster Armor Guyver Part 3	VIZ, 1995	1-7	3	
Bio-Booster Armor Guyver Part 4	VIZ, 1995	1-6	3	
Bio-Booster Armor Guyver Part 5	VIZ, 1996	1-7	3	
Bio-Booster Armor Guyver Part 6	VIZ, 1996	1-6	3	
Bionic Woman	CHARLTON, 1977	1	9	54
		2-5	4	
Birds of Prey	DC, 1999	1	4	14
		2-7	3	
		8	40	58
		9-55	3	
		56	3	13
		57-67	3	
Birds of Prey: Batgirl	DC, 1998	1	3	
Birds of Prey: Catwoman	DC, 2003	1-2	6	
Birds of Prey: Manhunt	DC, 1996	1-4	2	
Birds of Prey: Revolution	DC, 1997	1	3	
Birds of Prey: Secret Files 2003	DC, 2003	1	5	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

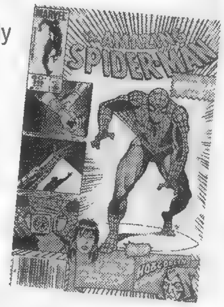
Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

CBG Trendwatcher

John Tinkess retailer **Another Dimension**

HEATING UP



The release of *Spider-Man 2* has spurred a great deal of interest, particularly from lapsed fans who haven't followed the series in the past few years. It would seem that the buzz surrounding the movie has caused many people to dig out their old collections and has reignited the urge to fill in missing issues. Silver Age Spidey's have been in short supply locally for years and this renewed demand has made them even harder to find. The increased demand has also spilled over to more recent issues with runs of '80s and '90s *Amazing, Spectacular,* and *Web of Spider-Man* selling briskly

LOOK AGAIN

We're starting to see increased demand for certain **late '80s and early '90s books** that have been in plentiful supply for years. Over the past year, many collectors that dropped out in the mid-1990s have started to return to the hobby and seem to be driving this trend as they seek out the books that attracted them to comics the first time around. In the past month, we've sold several copies of *Batman: The Killing Joke* (1st print) as well as runs of McFarlane *Spider-Man* and many early issues of *Spawn.*

FREE COMIC BOOK DAY

Besides handing out thousands of free comics, **we also held a storewide sale** offering discounts on back issues, toys, and trade paperbacks. We also had Dario Carrasco (artist of *Star Wars Tales of the Jedi, etc.*) in for two hours of signing and sketches. Although the July holiday weekend date resulted in a slightly smaller turnout than last year, we still saw between 400 and 500 people with the vast majority being new faces. In addition to the free books, many also found other items of interest to buy.

KEY SALES

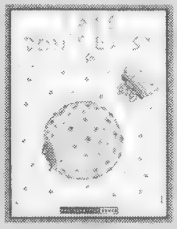
Adventure into Fear #10 VG/F $22
Avengers #37 VG/F $18
Batman: The Killing Joke (1st print) NM/M $18 (four copies)
The Brave & the Bold #8 G- $45
Savage She-Hulk #1 NM $10 (three copies)
Silver Surfer #4 VG $100
Star Wars #107 NM/M $60
Superman #199 VG+ $65
World's Finest #199 VG $22

***John Tinkess** runs **Another Dimension** in Calgary, Alberta.*
*Write to him at **comics@another-dimension.com** or call **(403) 283-7078**.*

	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
	SEP 49	OCT 49	NOV 49	DEC 49	JAN 50	FEB 50	MAR 50	APR 50	MAY 50	JUN 50	JUL 50	AUG 50	SEP 50	OCT 50	NOV 50
		Lois gets super-powers				Fights Luthor							Superman, Indian Chief		
NM Price	$525	$525	$525	$525	$525	$525	$525	$525	$525	$525	$525	$525	$525	$525	$525

Cats Don't Exist

Attempting to parlay his Mexican popularity north of the border, Jose Ignacio Solorzano presents a wildly surreal sketchbook of visual puns. A spiritual stepchild of the '60s, Jis (as he is better known) swirls whimsical cartoons depicting psychedelic flights of fancy.



FANTAGRAPHICS
WRITER:
JOSE IGNACIO SOLORZANO
ARTIST:
JOSE IGNACIO SOLORZANO
B/W • 96 Pgs.
$12.95

Across multiple panels that have minimal captions spin scenes revolving around sex, altered states of perception (potentially peyote-induced), and hedonistic creatures that have gymnastically inclined organs and limbs.

The headliner of 83 vignettes is "Cats Don't Exist," in which felines fill people's daydreams and nightmares. Other snippets include such metaphysical jaunts as "God Forgot This Sandwich" and exercises in self-awareness like "For Kids Who Want to Be Cartoonists." Some readers will marvel at how this illustrator lets his creative juices run wild, whereas others will conclude that self-indulgent doodlings and random associations don't make a compelling or comprehensible collection.

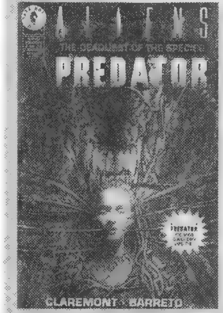
★★½ — **Oliver Chin**

www.fantagraphics.com
ISBN: 1-56097-184-3

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Birds of Prey: The Ravens DC, 1998		
1	2	
Birds of Prey: Wolves DC, 1997		
1	3	
Bite Club DC, 2004		
1-2	3	
Black Cat Comics HARVEY, 1946		
1	450	
2	275	
3-5	220	
6-8	175	
9	225	
10-20	135	
21-23	100	
24	100	266
25	100	358
26-27	100	
28	100	327
29	100	
30	150	
31	130	
32-33	125	
34	125	345
35-46	125	
47	125	443
48-50	125	
51	165	
52-62	54	
63	80	
64-65	75	
Black Goliath MARVEL, 1976		
1	15	47
2	5	
2/30 cent	20	
3	4	
3/30 cent	20	
4	4	
4/30 cent	20	
5	4	
Blackhawk QUALITY/DC, 1944		
9	2600	
10	1100	
11	900	
12-15	800	
16-20	525	
21-25	460	
26-30	400	
31-35	350	
36-40	300	
41-49	225	
50	200	
51-60	165	
61-70	145	
71 ➥Blackhawk origin	200	
72-80	130	
81-86	125	
87-92	120	
93	135	
94-99	110	
100	140	
101-107	105	
108 ➥1st DC issue	325	
109	130	
110-117	110	
118	135	
119-130	85	
131-140	65	
141-149	50	
150-163	48	
164	60	
165-166	48	
167-180	22	
181-200	16	
201	15	
202	15	* 55
203-227	15	
228	30	121
229-243	15	
244-260	4	
261-273	3	
Blackhawk DC, 1988		
1-3	4	
Blackhawk DC, 1989		
1-6	2	
7	3	
8-16	2	
Annual 1	3	
Special 1	4	
Black Lightning DC, 1977		
1	7	37
2-11	5	
Black Lightning DC, 1995		
1	3	
2-5	2	
6	3	
7-13	2	
Black Panther MARVEL, 1977		
1	9 ▽	31
2	6	
3	5	16
4-5	5	
5/35 cent	15	
6-7	5	
8	5	19
9-10	5	
11-15	4	
Black Panther MARVEL, 1998		
1	5	15
1/Variant	7	
2	4	
3-62	3	
Black Panther MARVEL, 1988		
1-4	2	
Black Widow MARVEL, 1999		
1	4	
2	3	10
3	3	
Black Widow MARVEL, 2001		
1-3	3	

RETROVIEW

Aliens/Predator: The Deadliest of the Species #7



Dark Horse
Aug 1994 • 24 pp.
Writer: Chris Claremont
Pencils: Jackson Guice
Inks: Eduardo Barreto
Cover: John Bolton

No title

Again, Caryn has no idea what's really going on. Back to more dreams interspersed with reality interspersed with amazing coincidences.

Wow. Just when you think the series is finally going to take off, it all falls apart. It's as if the whole preceding issue didn't exist. How did Caryn get where she starts out? What happened to the Predator and the Alien Queen? How did the mercenary team breach the hull and crash where they did without blowing everything to hell? At this point, most readers probably wouldn't care. *And* the issue was released a month late.

© Dark Horse

[illegible] CGC copies

Then $2.50 NOW $3

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Blade MARVEL, 1997		
1	2	
Blade MARVEL, 1998		
1	4	
Blade MARVEL, 1998		
1	4	
2-4	3	
Blade of the Immortal DARK HORSE, 1996		
1	4	
2-8	3	
9-11	4	
12-33	3	
34	4	
35	3	
36-38	4	
39-89	3	
Blade: Vampire Hunter MARVEL, 1999		
1	4	
2-6	3	
Blazing Comics ENWIL, 1944		
1	300	
2-4	150	
5	150	194
Blitzkrieg DC, 1976		
1	16 ▽	54
2	8	* 31
3	6	18
4-5	6	
Bloodpool IMAGE, 1995		
1-4	3	
Bloodshot VALIANT, 1993		
0	4	
0/Gold	5	
1	4	6
2-51	3	
Yearbook 1	4	
Bloodstream IMAGE, 2004		
1-2	3	
Bloodstrike IMAGE, 1993		
1	3	
2-12	2	
13-24	3	
25	2	
Bloodstrike Assassin IMAGE, 1995		
0-4	3	
Blood Syndicate DC, 1993		
1-9	2	
10	3	
11-24	2	
25	3	
26-27	2	
28	3	
29	1	
30-32	3	
33	1	
34	3	
35	4	
Blue Beetle CHARLTON, 1965		
50-53	22	
54	22	95
1	45	
2	30	
3-5	22	
Blue Beetle DC, 1986		
1-24	1	
Blue Devil DC, 1984		
1-31	1	
Annual 1	1	
Bonanza GOLD KEY, 1962		
1	110	
2	75	
3-5	50	
6-10	32	
11-20	22	
21-30	15	
31-37	12	
Bone CARTOON BOOKS, 1991		
1	80	
2	45	
3	25	
4	16	
5	12	
6-8	7	
9-55	3	
Special 1	2	
Bone IMAGE, 1996		
1-20	3	
Boof IMAGE, 1994		
1-6	2	
Boof and the Bruise Crew IMAGE, 1994		
1-6	2	
Books of Faerie DC, 1997		
1-3	3	
Books of Faerie: Auberon's Tale DC, 1998		
1-3	3	

PRICES FOR OTHER UNSLABBED GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the Loose NM price above
Very Fine (VF) is **2/3** (67%) of NM
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Good (G) is **1/8** (12.5%) of NM

THE BOTTOM LINE

△ #156

ACTION COMICS™

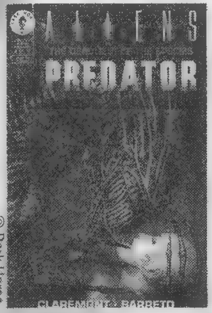
Super-Lois!

While she'd temporarily acquired super-powers in earlier adventures, this is the first issue to feature Lois in a super-suit on the cover. And, this time, she helps The Man of Steel against arch-enemy Lex Luthor.

Image © 1951 DC

	151	152	153	154	155	156	157	158	159	160
	Luthor, Mxyztplk, Prankster team							Origin retold		1st Aunt Minerva
	DEC 50	JAN 51	FEB 51	MAR 51	APR 51	MAY 51	JUN 51	JUL 51	AUG 51	SEP 51
NM Price	$480	$480	$480	$480	$480	$480	$480	$750	$450	$450

Aliens/Predator: The Deadliest of the Species #8 ★



© Dark Horse

"Sacrifice"

Caryn loses her mind, regains some memories, finds her Predator friend, and exchanges her own life for the Predator's by volunteering to be impregnated by a facehugger.

Thank goodness. Maybe now they will kill her and get to a real story. By the time readers finally find out some of Caryn's background (maybe?), they don't care. What's the story? No one knows. The art, like the "story," is all over the place, as is the coloring. Sales by this time were down to less than 20,000 units at Capital City. One wonders how many of those are still in quarter bins.

Dark Horse
Oct 1994 • 24 pp.
Writer: Chris Claremont
Pencils: Jackson Guice
Inks: Eduardo Barreto
Cover: John Bolton

No CGC copies

Then $2.50 NOW $3

Books of Faerie: Molly's Story
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Books of Magic
DC, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	4	

Books of Magic
DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	7
1/Silver	4	
2-75	3	
Annual 1-3	4	

Booster Gold
DC, 1986

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-25	1	

Boy Comics
LEV GLEASON, 1942

	LOOSE Near Mint	SLABBED CGC 9.4 NM
3	1500	
4	1100	
5	575	
6 ➡Iron Jaw origin	950	
7	620	
8	515	
9	450	
10	615	
11-14	350	
15	400	
16	225	
17	250	
18-20	200	
21-25	140	
26-29	130	
30 ➡Crimebuster origin	200	
31-40	58	
41-50	42	
51-55	30	
56	30	124
57-62	30	
63-80	27	
81-119	22	

Boy Commandos
DC, 1942

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3900	
2	1100	
3	800	
4-6	400	
7-10	275	
11-15	190	
16	190	533
17-22	190	
23	220	
24-28	150	
29	150	625
30	150	
31-35	135	
36	195	

Boy Commandos
DC, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2	3	

Brady Bunch
DELL, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	45	
2	30	

Brave and the Bold
DC, 1955

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2600	
2	1100	
3	675	
4-5	625	
6-10	425	
11-22	340	
23	390	
24	340	
25	425	
26-27	330	
28 ➡1st JLA	2500	
29	1320	
30	1100	
31	350	
32-33	200	
34 ➡1st SA Hawkman	1300	
35-36	350	
37	250	
38-39	225	
40-41	140	
42	300	
43 ➡Hawkman origin	350	
44	260	
45-49	60	
50	175	
51	225	
52-53	125	
54 ➡1st Teen Titans	250	801
55-56	45	
57 ➡1st Metamorpho	145	534
58	65	
59	75	
60-61	85	
62	85	261
63	32	
64	50	185
65-66	22	
67 ➡Batman starts	40	246
68	40	161
69-71	40	
72	40	178
73-78	35	
79	45	
80-82	50	
83	60	
84	50	140
85	50	272
86	50	192
87-89	20	
90	20	70
91-92	18	
93	30	
94	18	
95-99	15	
100	30	
101	12	64
102	15 ▽	63
103-107	12	
108	12	47
109-110	12	
111	18	50
112	18	88
113	18	62
114	18	
115	18	91
116-118	18	
119	6	28
120-125	6	
126	6	27
127	6	
128	6	23
129-130	11	
131	6	
132-135	4	
136	4	13
137-140	4	
141	10	
142-190	3	
191	8	
192-199	3	
200	7	20
Annual 1	6	

CBG Trendwatcher

Michael Tierney retailer **Collector's Edition**

HEATING UP

DC continues to dominate new comic-book sales. They've been getting a huge boost from CrossGen's continuing collapse, whose former readers are hungrily looking for something new to sate their tastes. DC is also benefiting from what should be a boom for Marvel. With *Spider-Man 2* creating new box-office records, I've had several mothers come in to buy comics (either with or) for their children. One look at the lines of Marvel Comics along the racks, nearly all of which are labeled PSR (Parental Supervision Required), and the mothers quickly became disillusioned.

Fortunately, Marvel does make a couple of all-ages super-hero titles, which one mother gravitated to. The others turned to different publishers. DC, with kid-friendly titles like *Superman Adventures, Batman Adventures, Scooby Doo, Powerpuff Girls*, and *Teen Titans Go!* has been the big winner in what should have been a monster payday for Marvel.

COOLING DOWN

Whether they're buying Marvels or not, the impact of the *Spider-Man* movie is currently bringing new customers into the stores. But, converting a comic book into the movie is not always a guarantee of success. While the *Hellboy* movie exploded sales of *Hellboy* graphic novels, the *Daredevil* movie had little impact on sales. *Hulk*, on the other hand, was boosting sales until the movie's release — then demand hit a stone wall and completely died. When the *Spawn* movie came out, sales on the comic book dropped dramatically, and continue to drop to this day. But the shining success was 1989's *Batman*, which exploded comics sales into a bubble that grew until it reached its limit with 1992's "Death of Superman." Then, in 1993, the bubble burst and the long decline began (and continues to this day).

LOOK AGAIN

An area of back issues that has been long over looked are **older Marvels from the Eighties**. These are now moving briskly. Not only were these comics from a time when there were no concerns over content, but, even at back-issue prices, these books are often far cheaper than their newer counterparts.

We used this year's Free Comic Book Day to anchor the kickoff of a six-week sale, where each week spotlights a different group of comics characters with movie connections. The first week started out with a sale on Spider-Man (of course) and all Spider-Man related comics. While the following week focusing on back issues of X-Men is already doing better than the Spider-Man sale, the Eighties Spider-Man comics were what sold best.

KEY SALES

- *Amazing Spider-Man* #62 VF unslabbed $58
- *Aquaman* (1st series) #5 VF unslabbed $55
- *Batman Annual* #3 GD+ unslabbed $40
- *Captain Marvel Adventures* #85 FN+ unslabbed $55
- *Captain Marvel Jr.* #88 FN+ unslabbed $37
- *Doom Patrol* (1st Series) #121 (last issue) VG+ unslabbed $50
- *House of Secrets* #1 VG unslabbed $115
- *House of Secrets* #2 VG unslabbed $90
- *House of Secrets* #3 VG unslabbed $61
- *Showcase* #34 (Origin/1st Appearance S.A. Atom) VG+ unslabbed $255
- *Strange Adventures* #1 FN+ unslabbed $425
- *Strange Adventures* #3 FN unslabbed $137
- *Uncanny X-Men* #94 Good+ unslabbed $65

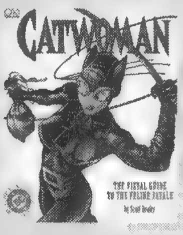
***Michael Tierney** runs **Collector's Edition** in North Little Rock and **The Comic Book Store** in Little Rock, Ark. Write to him at **cbsrock@swbell.net** or call **(501) 791-4222**.*

Last 52-page issue ▼ (161)
Clark becomes caveman ▼ (169)

	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175
	OCT 51	NOV 51	DEC 51	JAN 52	FEB 52	MAR 52	APR 52	MAY 52	JUN 52	JUL 52	AUG 52	SEP 52	OCT 52	NOV 52	DEC 52
NM Price	$450	$385	$385	$385	$385	$385	$385	$385	$385	$385	$385	$385	$385	$385	$385

Catwoman: Visual Guide

Published just in time for the release of the summer movie staring Halle Berry, this "ultimate guide" is an illustrated biography of the fetching cat burglar Selina Kyle. Featuring a foreword by current comics series writer Ed Brubaker, it also takes its visual cues from recent Secret Files retro recreation.



DK PUBLISHING
WRITER:
SCOTT BEATTY
Color • 64 Pgs.
$19.99

Separated into four sections (style, mind, crimes, and career), it does include enough of Jim Balent's and Bruce Timm's renditions and is updated with illustrations from Jim Lee's successful "Hush" Batman arc.

As the author of the Batman Ultimate Guide and other DC Comics, Beatty knows his subject. However, though timed with the new film, the book oddly omits the various cinematic versions of this anti-heroine, ranging from the TV show's Julie Newmar, Eartha Kitt, and Lee Meriweather to Michelle Pfeiffer's memorable portrayal in Batman Returns. And, as opposed to other compendia in this expanding series, this hardcover is a bit pricey for a slim 64 pages.

★★½ **— Oliver Chin**

www.dk.com
ISBN: 0-75660-38-38

Brave and the Bold
DC, 1991

LOOSE Near Mint		SLABBED CGC 9.4 NM
1	3	
2-6	2	

Brenda Starr
SUPERIOR, 1947

LOOSE Near Mint		SLABBED CGC 9.4 NM
13	550	
14	500	
3-4	425	
5-12	350	

Brother Power Geek
DC, 1968

LOOSE Near Mint		SLABBED CGC 9.4 NM
1	30	
2	20	

Brute
ATLAS-SEABOARD, 1975

LOOSE Near Mint		SLABBED CGC 9.4 NM
1	7	29
2-3	5	

Buffy the Vampire Slayer
DARK HORSE, 1998

LOOSE Near Mint		SLABBED CGC 9.4 NM
0.5	4	
0.5/Gold	8	
0.5/Platinum	10	
1	5	18
1/Photo, foil	10	
1/Photo, No foil	5	
1/Gold	10	
2-20	4	
20-49	3	
50	4	
51-63	3	
Annual 1999	6	

Buffy the Vampire Slayer: Angel
DARK HORSE, 1999

LOOSE Near Mint		SLABBED CGC 9.4 NM
1-3	4	

Bugs Bunny
DELL, 1952

LOOSE Near Mint		SLABBED CGC 9.4 NM
28-40	35	
41-60	25	
61-80	20	
81-85	15	

Bugs Bunny
GOLD KEY, 1962

LOOSE Near Mint		SLABBED CGC 9.4 NM
86-101	7	
102-144	6	
145	6	26
146-148	6	
149	6	28
150-153	5	
154	5 ▽	24
155-200	5	
201-212	3	
213-245	2	

Bugs Bunny
DC, 1990

LOOSE Near Mint		SLABBED CGC 9.4 NM
1-3	2	

Bugs Bunny Monthly
DC

LOOSE Near Mint		SLABBED CGC 9.4 NM
1-3	2	

Bulletproof Monk
IMAGE, 1998

LOOSE Near Mint		SLABBED CGC 9.4 NM
1-3	3	

Bulletproof Monk: Tales of the Bulletproof Monk
IMAGE, 2003

LOOSE Near Mint		SLABBED CGC 9.4 NM
1	3	

Bullwinkle and Rocky
GOLD KEY, 1962

LOOSE Near Mint		SLABBED CGC 9.4 NM
1	90	
2	68	
3	45	
4-5	40	
6-11	28	
12	14	
13	20	
14	16	
15-20	10	
21-25	8	

Burke's Law
DELL, 1964

LOOSE Near Mint		SLABBED CGC 9.4 NM
1	24	
2-3	20	

C•23
IMAGE, 1998

LOOSE Near Mint		SLABBED CGC 9.4 NM
1-8/Variant	3	

Cable
MARVEL, 1993

LOOSE Near Mint		SLABBED CGC 9.4 NM
-1	2	
1	4	
2-10	3	
11-16	2	
16/Variant	4	
17-24	2	
25	4	
26-49	2	
50	3	
51-74	2	
75	2	21
76-99	2	
100	4	
101-107	2	
Annual 1998	3	
Annual 1999	4	

Cable/Deadpool
MARVEL, 2004

LOOSE Near Mint		SLABBED CGC 9.4 NM
1-3	3	

Caliber Presents
CALIBER, 1989

LOOSE Near Mint		SLABBED CGC 9.4 NM
1	15	54
2-7	3	
8	2	
9-14	3	
15-24	4	

Call of Duty: The Brotherhood
MARVEL, 2002

LOOSE Near Mint		SLABBED CGC 9.4 NM
1	2	8
2-6	2	

Camelot 3000
DC, 1982

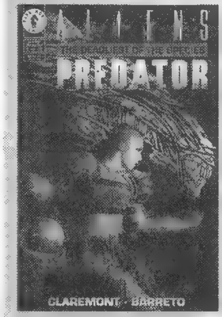
LOOSE Near Mint		SLABBED CGC 9.4 NM
1	3	
2-12	2	

Captain Action
DC, 1968

LOOSE Near Mint		SLABBED CGC 9.4 NM
1	58	159
2-4	35	
5	35	76

RETROVIEW

Aliens/Predator: The Deadliest of the Species #9



Dark Horse
Dec 1994 • 24 pp.
Writer: Chris Claremont
Pencils: Jackson Guice
Inks: Eduardo Barreto
Cover: John Bolton

No title

The mercenary team is still under attack from Alien hunter-killer robots, while Cary tries to deal with being bug-bit and saving the Predator.

The space station loses gravity; the combat gets messy and all but unintelligible; then, when an explosion destroys the floor, people start falling through. With no gravity? What? Like a metaphor for the series, there's no aim, no cohesion, and, when the floor falls away, it's no great loss. According to one letter, there was supposed to be an underlying theme about freedom and slavery. If so, it was lost in the shuffle, along with the series' plot.

© Dark Horse

No CGC copies **Then $2.50 NOW $3**

Captain America
MARVEL, 1968

LOOSE Near Mint		SLABBED CGC 9.4 NM
100	210 ▽	636
101	55	171
102	35	140
103	35	153
104	35	131
105	35	137
106	35 ▽	119
107	35	123
108	35	126
109	35 ▽	162
110 ➡Steranko begins	57	258
111	50	233
112	35	152
113	48	215
114	26	112
115	26	105
116	26	
117 ➡1st Falcon	45	336
118	16	
119	16	92
120-121	16	
122	16	59
123	16	64
124	16	81
125-126	16	
127	16	62
128	15	53
129	15	
130	15	55
131	15	63
132	15	
133	15	43
134	15	61
135	15	54
136	15	59
137	20	122
138	20	120
139-142	15	
143	15	91
144-146	15	
147	15	57
148	15	78
149	15	
150	15	102
151-154	15	
155	15	104
156	15	86
157	10	40
158	10	49
159	10	
160	10	35
161-166	10	
167	10	35
168	12	60
169-171	10	
172	10	38
173	10	69
174	10	38
175	10	
176	7	
177	7	30
178-179	7	
180	7	38
181	7	
182	7	31
183	7	
184	5	20
185-187	5	
188	5	26
189	5	32
190-191	5	
192	5	25
193	5	27
194	5	19
195-196	5	
196/30 cent.	20	
197	5	
197/30 cent.	20	
198	5	29
198/30 cent.	20	
199	5	16
199/30 cent.	20	
200	6 ▽	24
200/30 cent.	20	
201-202	4	
203	4	24
204	4	15
205-207	4	
208	4	20
209	4	16
210	4	
211	4	19
211/35 cent.	15	
212-213	4	
214	4	22
215-217	4	
218	4	21
219-233	4	
234	4	28
235-240	4	
241	4	38
242-249	4	
250	4	16
251	4	
252	4	14
253-255	4	
256-271	2	
272	3	
273-275	2	
276	4	
277-281	2	
282	3	
283-285	2	
286-288	3	
289-331	2	
332	3	
333-349	2	
350	3	
351-382	2	
383	3	
384-399	2	
400	3	
401-420	2	
420/CS	3	
421-424	2	
425	3	
426-443	2	
444	3	
445-447	2	
448	3	
449-454	2	
Annual 1	30	148
Annual 2	10	
Annual 3	7	29

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

Krause publishes the ONLY books that list Near Mint prices for comic books!

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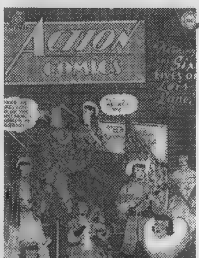


△
#198

Image © 1954 DC

ACTION COMICS™

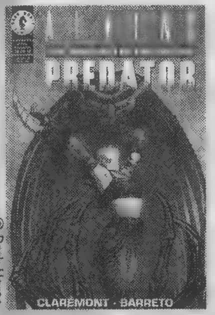
Going into retirement

No, Superman didn't retire (as if) in this issue, but one of his back-up features did. Vigilante, who had had back-up stories in the series since #42, hung up his spurs and rode into the sunset with this issue. He'd return less than 20 years later.

THE BOTTOM LINE

	176 JAN 53	177 FEB 53	178 MAR 53	179 APR 53	180 MAY 53	181 JUN 53	182 JUL 53	183 AUG 53	184 SEP 53	185 OCT 53
		Fights Luthor			Super-telethon					
NM Price	$385	$385	$385	$385	$385	$340	$340	$340	$340	$340

Aliens/Predator: The Deadliest of the Species #10 ★



© Dark Horse

"Queen's Gambit"

Through flashbacks, Caryn regains enough memories to figure out most of what's going on. Meanwhile, the mercenary team trains with the Alien Queen and the Predator.

This issue gets one star, but only because readers finally get some idea of what is going on. That hardly makes up for *X-Men* references and gratuitous cheesecake and beefcake training sessions. At the end, the reference to the Furies of Greek legend would be blasphemous, if it weren't so pitiful. But at least now, maybe, perhaps, readers know what's going on. Not that they care. Most burned that scorecard a couple issues back.

Dark Horse
Feb 1995 • 25 pp.
Writer: Chris Claremont
Pencils: Jackson Guice
Inks: Eduardo Barreto
Cover: John Bolton

No CGC copies

Then $2.50 NOW $3

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Annual 4	7	31
Annual 5-7	3	
Annual 8	12 ▽	30
➥Wolverine app.		
Annual 9-13	3	
Ashcan 1	1	
Special 1-2	4	

Captain America
MARVEL, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	13
2-13	2	
Ashcan 1	2	

Captain America
MARVEL, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2	3	
3-12	2	
12/Ltd.	6	
13-24	2	
25	3	
26-49	2	
50	6	
Anl '98-00	4	
Annual 2001	3	

Captain America
MARVEL, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	14
1/A	4	
2-5	3	
6	3	10
7-25	3	
26	0	

Captain America & The Falcon
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Captain America Comics
MARVEL, 1941

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	68500	
2	12700	
3	9500	
4	5800	
5	5200	
6	4650	
7	5250	
8-10	3600	
11-12	3100	
13	3275	
14-15	3100	
16	3600	
17	2585	
18-20	2075	
21-22	1850	
22/A	12000	
➥Giant size issue		
23-25	1850	
26-30	1650	
31-35	1385	
36	1650	
37	1550	
38-40	1285	
41-58	1175	
59	2650	
➥Cap origin		
60	1175	
61	1850	
62-65	1075	
66	1400	
67-70	1175	
71-73	1025	
74	4350	
➥Cap Weird Tales		
75	2750	
76-78	875	

Captain America: Sentinel of Liberty
MARVEL, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
1/Variant	3	
2-12	3	

Captain Atom
CHARLTON, 1965

	LOOSE Near Mint	SLABBED CGC 9.4 NM
78	40	
79	25	90
80-81	25	
82	25	111
83	25	
84	25	93
85	25	95
86	20	
87	20	57
88	20	
89	20	98

Captain Atom
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-49	1	
50	2	
51-57	1	
Annual 1-2	2	

Captain Carrot and His Amazing Zoo Crew
DC, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
2-20	1	

Captain Gallant
CHARLTON, 1955

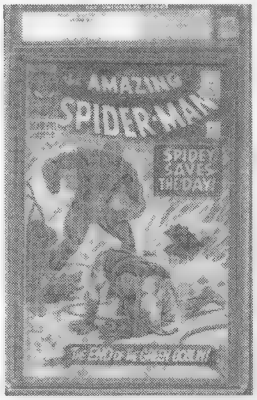
	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	35 ▽	36
1/A	12	
2-4	25	

Captain Marvel
MARVEL, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	60 ▲	219
2	24 ▽	74
3	20	84
4	20	80
5	15	65
6	15	
7	15	65
8	15	64
9	15	
10	13	54
11-12	13	
13	13	55
14-24	13	
25	25	
➥Thanos War starts		
26	25 ▽	99
27	25	
28	25	107
29	12	63
30	12	50
31	12	
32	12	40
33	12 ▽	48
34	6	
35-37	3	
38	3	25
39-43	3	
44	3	28
44/30 cent	20	
45	3	
45/30 cent	20	
46-62	3	

CGC Auction Highlights

Still webbed up in June



Spider-Mania didn't slow down in June, with a good portion of these **400 unrestored CGC-graded comic books**, printed on this and the following four pages, featuring the wallcrawler. More than 50 of them, or 12.5%, were issues of ***Amazing Spider-Man*** (listed below).

Throw in the copies of ***Amazing Fantasy, Spectacular Spider-Man* magazine,** and ***Ultimate Spider-Man*** that made the list, and it's easy to see the Web market still belongs to Spidey...

More notable auction results from June:

ISSUE	CGC GRADE	PRICE
80 Page Giant #8	9.4	$1,050
Action Comics #77	9.2	$1,100
Action Comics #87	9.2	$1,600
Action Comics #95	9.0	$775
Action Comics #109	9.2	$1,500
Adventure Comics #51	8.0	$1,700
Adventure Comics #66	6.0	$677
Adventure Comics #67	7.5	$1,232
Adventure Comics #100	9.4	$4,100
Adventure Comics #107	9.4	$2,900
Adventure Comics #247	4.5	$803
Adventure Comics #260	9.2	$2,999
All Select Comics #1	4.5	$2,150
All Winners Comics #3	5.5	$1,050
All-American Comics #16	4.5	$16,750
All-American Comics #40	8.5	$850
All-American Comics #54	9.0	$825
All-American Comics #62	9.2	$900
All-American Comics #70	9.4	$1,425
All-Flash #1	7.0	$4,261
All-Flash #1	3.5	$1,686
All-Flash #2	7.5	$1,300
All-Star Comics #43	8.5	$1,110
All-Star Western #10	9.4	$975
Amazing Advs. Vol. 3 #11	9.6	$2,500
Amazing Advs. Vol. 3 #11	9.4	$735
Amazing Fantasy #15	6.0	$6,200
Amazing Fantasy #15	4.5	$4,100
Amazing Fantasy #15	4.5	$3,850
Amazing Fantasy #15	4.5	$3,400
Amazing Fantasy #15	4.5	$3,100
Amazing Fantasy #15	4.0	$3,200
Amazing Fantasy #15	4.0	$3,051
Amazing Fantasy #15	3.5	$2,650
Amazing Fantasy #15	3.5	$2,476
Amazing Fantasy #15	2.0	$1,775
Amazing Fantasy #15	2.0	$1,345
Amazing Fantasy #15	1.5	$1,100
Amazing Spider-Man #1	9.0	$26,500
Amazing Spider-Man #1	9.0	$23,750
Amazing Spider-Man #1	7.5	$7,639
Amazing Spider-Man #1	5.0	$2,950
Amazing Spider-Man #1	5.0	$2,755
Amazing Spider-Man #1	4.5	$2,478
Amazing Spider-Man #1	4.0	$1,886
Amazing Spider-Man #1	4.0	$1,880
Amazing Spider-Man #1	3.5	$1,520
Amazing Spider-Man #1	3.0	$1,750
Amazing Spider-Man #1	3.0	$1,625
Amazing Spider-Man #1	3.0	$1,358
Amazing Spider-Man #1	3.0	$1,274
Amazing Spider-Man #2	9.2	$10,000
Amazing Spider-Man #3	9.0	$5,150
Amazing Spider-Man #3	8.0	$2,275
Amazing Spider-Man #3	7.5	$2,075
Amazing Spider-Man #3	7.5	$1,601
Amazing Spider-Man #3	7.0	$1,425
Amazing Spider-Man #3	7.0	$1,300
Amazing Spider-Man #3	7.0	$865
Amazing Spider-Man #3	5.0	$680
Amazing Spider-Man #4	9.0	$2,600
Amazing Spider-Man #5	8.5	$2,951
Amazing Spider-Man #6	9.4	$6,550
Amazing Spider-Man #7	9.0	$1,675
Amazing Spider-Man #9	8.0	$810
Amazing Spider-Man #12	9.4	$3,583
Amazing Spider-Man #12	9.0	$1,250
Amazing Spider-Man #14	8.5	$1,425
Amazing Spider-Man #14	8.0	$965
Amazing Spider-Man #14	7.0	$712
Amazing Spider-Man #14	7.0	$696
Amazing Spider-Man #15	9.0	$919
Amazing Spider-Man #19	9.6	$2,800
Amazing Spider-Man #23	9.2	$1,070
Amazing Spider-Man #38	9.4	$800
Amazing Spider-Man #39	9.6	$3,400
Amazing Spider-Man #42	9.4	$786
Amazing Spider-Man #65	9.6	$699
Amazing Spider-Man #100	9.6	$910
Amazing Spider-Man #100	9.6	$900
Amazing Spider-Man #101	9.6	$1,576
Amazing Spider-Man #101	9.4	$875
Amazing Spider-Man #121	9.6	$1,125
Amazing Spider-Man #129	9.6	$2,237
Amazing Spider-Man #129	9.4	$800
Amazing Spider-Man #133	9.8	$686
Amazing Spider-Man #136	9.8	$1,025
Amazing Spider-Man #238	9.9	$2,695
Amazing Spider-Man #238	9.9	$2,669
Amaz. Spider-Man Annual #1	8.5	$770
Archie Comics #3	5.0	$750
Avengers #1	7.0	$1,125
Avengers #4	8.0	$1,181
Avengers #4	7.5	$850
Avengers #5	9.6	$3,900
Avengers #9	9.2	$850

		Gets new powers							Fights Kryptonians		1st Mental-Man				
	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200
	NOV 53	DEC 53	JAN 54	FEB 54	MAR 54	APR 54	MAY 54	JUN 54	JUL 54	AUG 54	SEP 54	OCT 54	NOV 54	DEC 54	JAN 55
NM Price	$340	$340	$340	$340	$340	$340	$340	$340	$340	$340	$340	$340	$340	$340	$340

Clive Barker's Hellraiser Vol. II

Pinhead and Co. return, and this time not in yet another straight-to-video horror film. This collection of illustrated horror stories first appeared in print between 1989 and 1994, published by Marvel's Epic imprint.

CHECKER
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
COLOR • 200 PGS.
$19.95

There are such flashes of near-genius as "The Canons of Pain" by Erik Saltzgaber and John Bolton. "Songs of Metal and Flesh" has truly spooky art by Dave Dorman and Lurene Haines. J.M. Lofficier spins a taut story of the macabre in "The Blood of a Poet."

However, a pre-*Matrix* Larry Wachowski wrote "Razing Hell," one of the weaker points in the anthology. Comprising three parts and nearly 50 pages, it's simply too long. The story's art by Mark Pacella looks carefully detailed at points but rushed in others, as do the letters.

Fans of horror-story maestro Clive Barker will enjoy these 10 stories as addenda to the Hellraiser mythos, but, for those without a particular yen for Barker's universe or tales (or at least the gory and macabre — which tend to go together in horror writing), this collection's best left alone.

★★ — **Ray Sidman**

www.checkerbooks.com

RetroView

The Amazing Spider-Man

MARVEL COMICS

Reviewed by
Craig Shutt

***Amazing Spider-Man* #81-103 plus Annuals #7 and #8**

As Spider-Man got ready to enter the 1970s, fans had no idea that their favorite wallcrawler was going to be breaking down some walls with a trio of issues published without the Comics Code's seal of approval. Marvel published the story, which dealt with drug abuse, at the request of the U.S. government, and it led to a revamping of the Comics Code's standards.

Name ™ Marvel

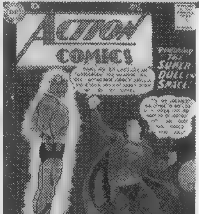
COST TO OWN THE ORIGINALS IN NM: $1,592

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Combat Kelly CONTINUED		
11-20	30	
21-30	25	
31-44	20	
Comet DC, 1991		
1-18	1	
Annual 1	2	
Comic Cavalcade DC, 1942		
1	7000	
2	2400	
3	1650	
4-5	100	
6-10	875	
11-12	750	
13	950	
14-20	750	
21-29	650	
30	275	
31-40	150	
41-50	100	
51-62	90	
63	150	
Common Grounds IMAGE, 2004		
1-5	3	
Conan MARVEL, 1995		
1-12	3	
Conan Saga MARVEL, 1987		
1-74	3	
75	4	
76-97	2	
Conan the Adventurer MARVEL, 1994		
1-14	2	
Conan the Barbarian MARVEL, 1970		
1	150 ▽	548
➡1st comics Conan		
2	45	181
3	55	294
4	26 ▽	111
5	26 ▽	121
6	26	106
7	26	83
8	26	102
9	26	82
10	35	143
➡Giant-size		
11	35	152
➡Giant-size		
12	16	59
13	16 ▽	71
14	16	84
15	16	69
16	16	65
17	16	69
18	16	73
19	16 ▽	69
20	16 ▽	101
21	16	83
22	16 ▽	83
23	20 ▽	77
➡1st Red Sonja		
24	16 ▽	77
25	10	41
26	8	35
27-30	8	
31	7	26
32	7	24
33	7	
34	7	29
35	7	
36	7	38
37	9 ▽	40
38-39	5	
40	5	27
41	5	20
42-43	5	
44	5	25
45	5	30
46-48	5	
49	5	22
50	5	
51	5	17
52	5	
53	5	17
54-57	5	
58	5	19
59	5	27
60-61	5	
61/30 cent	20	
62	5	20
62/30 cent	20	
63	5	
63/30 cent	20	
64	5	
64/30 cent	20	
65	5	17
65/30 cent	20	
66-75	5	
75/35 cent	3	
76-77	5	
77/35 cent	3	
78-82	5	
83	5	24
84-93	5	
94-99	4	
100	4	26
101-274	2	
275	3	
Annual 1	10	41
Annual 2	6	22
Annual 3	6	28
Annual 4-12	2	
Special 1	3	
Conan the Barbarian MARVEL, 1997		
1-3	3	
Conan the Destroyer MARVEL, 1985		
1-2	1	
Conan the King MARVEL, 1984		
20-55	2	
Contest of Champions II MARVEL, 1999		
1-5	3	
Cougar ATLAS-SEABOARD, 1975		
1	2	20
2	2	
Coup D'Etat (mini series) DC, 2004		
1-4	3	
Coup D'Etat DC, 2004		
1	3	
Coup D'Etat: Afterword DC, 2004		
1	3	
Courtship of Eddie's Father DELL, 1970		
1	30	
2	24	
Crazy ATLAS, 1953		
1	225	64
2	165	
3	125	42
4-7	95	
Crazy MARVEL, 1973		
1	14	
2-3	8	
Crazy (Magazine) MARVEL, 1973		
1	12	
2	6	
3-5	5	
6-15	3	
16-94	2	
Creatures of the Id CALIBER, 1990		
1	12	36
Creatures on the Loose MARVEL, 1971		
10	9	145
11-15	4	
16	4	28
17-21	4	
22-25	3	
26	3	18
27-29	3	
30	3	39
31	3	25
32	3	
33	3	23
34	3	
35	3	32
36-37	3	
King Size 1	5	
Creeps IMAGE, 2001		
1	3	8
2-4	3	
Creepy (Magazine) WARREN, 1964		
1	48	
2	30	
3	18	102
4-5	15	
6-8	12	
9	18	
10	12	
11-13	10	
14	12	
15	9	103
16	9	
17	9	130
18	9	104
19-20	9	
21-24	7	
25	7	41
26-40	7	
41-47	6	
48	9	
49-54	6	
55	9	
56-64	5	
65	8	
66-100	5	
101-143	4	
144	6	
145	4	
146	6	
YB 68-70	8	
Anl 71-72	7	
Crime & Justice CHARLTON, 1951		
1	240	
2	125	
3-5	100	
6-10	80	
11-19	65	
20	65	103
21-23	50	
Crime Does Not Pay LEV GLEASON, 1942		
22	1300	
23	850	
24	675	
25-30	400	
31-37	250	
38	250	396
39-40	250	
41	185	
42	165	
43-50	110	
51-60	75	
61-70	60	
71-80	50	
81-90	42	
91-130	32	
131-146	26	
Anl 1944	700	
Anl 1945	600	
Anl 46-49	500	
Anl 50-53	400	
Crime Patrol E.C., 1948		
7	600	
8-9	575	
10	550	
11-14	500	
15	2200	
➡1st Cryptkeeper		
16	1500	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.



#242

Action Comics

A real Brainiac

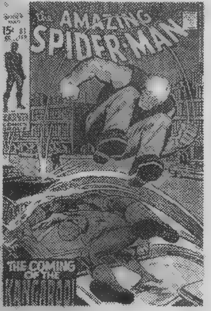
Which came first, the super-villain or the phrase? At any rate, this issue contains the origin and first appearance of android marauder Brainiac, who shrank and bottled the Kryptonian city of Kandor that was later recovered by Superman and moved to The Fortress.

Image © 1958 DC

THE BOTTOM LINE

			Congorilla tryout				1st Curt Swan art			Fights Amazons
	226	227	228	229	230	231	232	233	234	235
	MAR 57	APR 57	MAY 57	JUN 57	JUL 57	AUG 57	SEP 57	OCT 57	NOV 57	DEC 57
NM Price	$240	$240	$240	$240	$240	$240	$240	$240	$240	$240

Amazing Spider-Man #81 ★★½



© Marvel

"The Coming of The Kangaroo!"

An Australian immigrant with the power of a kangaroo inadvertently steals deadly plague bacteria. Spidey chases him to keep the vial from killing everyone.

The Kangaroo? This guy wouldn't scare Aunt May, much less The Rhino, Ox, Chameleon, Vulture, or any other of Spidey's menagerie of creature villains. And he got his powers just from living side by side with kangaroos? Yikes. Speaking of Aunt May, her health is endangered in a new way when she faints after discovering Peter's web-dummy hiding under his covers.

Marvel
Feb 1970 • 20 pp.
Writer: Stan Lee
Pencils: John Romita
Inks: Jim Mooney
Cover: John Romita

Best CGC copy: **9.6**

Then 15¢ NOW $50

Crime SuspenStories
E.C., 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	800	
1/A ➥#1 marked out	1000	
2	475	
3-5	315	
6-10	235	
11-12	185	
13	210	
14-15	185	
16	190	
17	235	
18-19	170	
20	215	
21	115	
22-23	145	
24	115	676
25-27	115	

Crimson
IMAGE, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1/All versions	4	
2-7	3	
7/Dynamic	15	
8-24	3	
Special 1	7	

Crimson Dynamo
MARVEL, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Crisis on Infinite Earths
DC, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5 ▽	16
2	4	
3	3	17
4	3	
5	3	22
6	3	18
7	5 ▽	15
8	5	17
9-10	4	
11	4	13
12	5	16

Crow (Caliber)
CALIBER, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1 ➥Crow origin	15	
2	12	
3-4	10	

Crow
IMAGE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-10	3	

Crypt of Terror
E.C., 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
17	1000	
18	800	
19	750	

CSI
IDEA & DESIGN WORKS, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	12
1/Photo	7	12
2/All	5	
3	4	
3/Photo	5	
4	4	
4/Photo	5	
5	4	
5/Photo	5	

CSI: Bad Rap
IDEA & DESIGN WORKS, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	
2-5	4	

CSI: Demon House
IDEA & DESIGN WORKS, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2-3	4	

Curse of the Spawn
IMAGE, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-15	3	
16-29	2	

Cyberforce
IMAGE, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	
3-4	2	

Cyberforce
IMAGE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-5	3	
6-7	2	
8-10	3	
11-12	2	
13-16	3	
17-24	3	
25	4	
26-35	3	
Annual 1-2	3	

Cyblade/Shi: The Battle for Independents
IMAGE, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	22
1/Variant	15	
Ashcan 1	3	

Daffy
DELL, 1953

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	90	
2-3	45	
4-10	18	
11-20	10	
21-40	7	
41-60	5	
61-80	4	
81-100	3	
101-145	2	

Dagar the Invincible
GOLD KEY, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	
2	4	
3-7	3	
8	3	27
9	3	33
10	3	28
11-18	3	
19	2	

Dagwood Comics
HARVEY, 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	80	
2	42	
3-5	32	
6-10	26	
11-20	22	
21-30	18	
31-50	15	
51-70	13	
71-80	10	
81-100	8	
101-120	7	
121-140	6	

Daktari
DELL, 1967

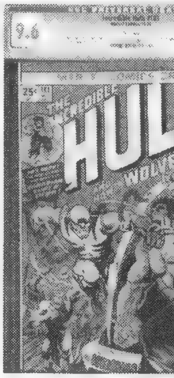
	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	35	
2-4	30	

Danger Girl
IMAGE, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1/Chromium	4	23

CGC Auction Highlights

Still slugging



Incredible Hulk #181, with the first appearance of Wolverine, continues to be one of the most-graded books at CGC and one of the most-auctioned books on eBay.

This 9.6 copy failed to meet its seller reserve price on eBay June 8, but ***CBG*** still records the closing price of $4,952 as if it had sold. Simply put, the closing price arrived at after **19 different eBay-ers** bid on it is clearly what the market would bear at that moment, regardless of the seller's expectations.

More notable auction results from June:

ISSUE	CGC GRADE	PRICE
Giant-Size X-Men #1	9.6	**$2,900**
Giant-Size X-Men #1	9.6	**$2,500**
Giant-Size X-Men #1	9.6	**$2,430**
Giant-Size X-Men #1	9.6	**$2,125**
Giant-Size X-Men #1	9.4	**$1,869**
Giant-Size X-Men #1	9.4	**$1,601**
Giant-Size X-Men #1	9.4	**$1,525**
Giant-Size X-Men #1	9.4	**$1,382**
Giant-Size X-Men #1	9.4	**$1,380**
Giant-Size X-Men #1	9.2	**$1,051**
Giant-Size X-Men #1	9.2	**$905**
Giant-Size X-Men #1	9.2	**$787**
Giant-Size X-Men #1	9.0	**$800**
Giant-Size X-Men #1	9.0	**$765**
Giant-Size X-Men #1	9.0	**$700**
Green Lantern #8	9.0	**$1,450**
Green Lantern Vol. 2 #1	6.0	**$725**
Green Lantern Vol. 2 #5	9.2	**$800**
House of Mystery #1	8.5	**$2,100**
House of Secrets #92	9.2	**$1,077**
Human Torch #2	5.5	**$3,500**
Human Torch #2	4.5	**$4,500**
Human Torch #5	6.0	**$1,100**
Human Torch #7	7.0	**$1,250**
Human Torch #8	5.0	**$800**
Humbug #1	9.6	**$750**
Incredible Hulk #1	1.8	**$789**
Incredible Hulk #6	8.5	**$1,425**
Incredible Hulk #6	7.5	**$935**
Incredible Hulk #181	9.6	**$4,952**
Incredible Hulk #181	9.6	**$4,899**
Incredible Hulk #181	9.4	**$2,050**
Incredible Hulk #181	9.4	**$1,988**
Incredible Hulk #181	9.2	**$1,400**
Incredible Hulk #181	9.2	**$1,135**
Incredible Hulk #181	9.2	**$1,123**
Incredible Hulk #181	9.2	**$1,100**
Incredible Hulk #181	9.2	**$1,025**
Incredible Hulk #181	9.2	**$1,000**
Incredible Hulk #181	9.0	**$1,032**
Incredible Hulk #181	9.0	**$1,000**
Incredible Hulk #181	9.0	**$1,000**
Incredible Hulk #181	9.0	**$999**
Incredible Hulk #181	9.0	**$885**
Incredible Hulk #181	9.0	**$811**
Incredible Hulk #181	8.5	**$885**
Incredible Hulk #181	8.5	**$800**
Incredible Hulk #181	8.5	**$750**
Incredible Hulk #181	8.5	**$735**
Incredible Hulk #181	8.5	**$710**
Incredible Hulk #181	8.5	**$710**
Incredible Hulk #181	8.5	**$677**
Iron Fist #14	9.8	**$1,628**
Iron Fist (35 Cent) #14	7.5	**$1,025**
Iron Man #1	9.4	**$1,225**
Iron Man #1	9.4	**$965**
Iron Man #1	9.4	**$850**
Journey into Mystery #78	9.2	**$970**
Journey into Mystery #82	9.2	**$677**
Journey into Mystery #91	9.4	**$3,639**
Journey into Mystery #92	9.2	**$1,300**
Journey into Mystery #95	9.0	**$785**
Journey into Mystery #97	9.4	**$1,805**
Journey into Mystery #99	9.6	**$1,691**
Journey into Mystery #101	9.4	**$1,375**
Journey into Mystery #101	9.4	**$1,300**
Journey into Mystery #102	9.6	**$5,950**
Journey into Mystery #103	9.4	**$3,207**
Journey into Mystery #104	9.6	**$4,550**
Journey into Mystery #105	9.4	**$1,257**
Journey into Mystery #106	9.4	**$1,136**
Journey into Mystery #111	9.6	**$1,854**
Journey into Mystery #112	9.4	**$4,239**
Journey into Mystery #117	9.4	**$786**
Journey into Mystery #117	9.4	**$711**
Journey into Mystery #121	9.6	**$869**
Jughead's Folly #1	7.0	**$1,000**
Jungle Comics #2	8.0	**$925**
Justice League of America #1	5.0	**$711**
Kid Komics #3	9.0	**$725**
Mad #22	9.4	**$1,158**
Mad #22	9.4	**$800**
Marvel Comics #1	1.8	**$15,000**
Marvel Comics #1	1.8	**$13,100**
Marvel Mystery Comics #29	9.0	**$4,050**
Marvel Spotlight #5	9.4	**$1,275**
Marvel Spotlight #5	9.4	**$1,100**
Marvel Spotlight #5	9.4	**$920**
Marvel Super-Heroes #12	9.8	**$2,314**
Master Comics #52	9.6	**$750**
Master Comics #55	9.6	**$700**
Master Comics #60	9.4	**$750**
Military Comics #1	3.0	**$830**
Military Comics #7	9.6	**$2,800**
Military Comics #14	9.4	**$1,900**
Mister Miracle #1	9.8	**$950**
Moon Girl #5	9.2	**$1,350**
More Fun Comics #54	8.0	**$8,500**

						Batman appears	1st Brainiac		Super-merman				1st Congorilla		
	236 JAN 58	237 FEB 58	238 MAR 58	239 APR 58	240 MAY 58	241 JUN 58	242 JUL 58	243 AUG 58	244 SEP 58	245 OCT 58	246 NOV 58	247 DEC 58	248 JAN 59	249 FEB 59	250 MAR 59
NM Price	$240	$240	$240	$240	$240	$250	$1200	$185	$185	$185	$185	$185	$185	$185	$185

Danger Comics: Ult. Collection

The title's not a gag; there really was a *Danger Comics* published back in 1993, a self-published series that lasted all of three issues. In fact, this "ultimate collection" even includes new framing sequences by an older and more experienced Bill Jankowski and Mark Gallivan; their talents have improved, but these sequences do more to highlight the weaknesses of the old stories rather than enhance them.

SSS COMICS
WRITERS:
BILL JANKOWSKI, MARK GALLIVAN
ARTIST:
BILL JANKOWSKI, MARK GALLIVAN
COLOR • 106 PGS.
$9.95

Understand: The material isn't bad by any means; it's actually funny throughout and light enough to carry its undue length. But there are frequent jarring shifts from light-heartedness to mean-spiritedness, the stories lean toward preachiness at times, and there are dated parodies of such celebrities as Mike Tyson. It's enough to make one wonder just why this decent, but unremarkable, series was resurrected.

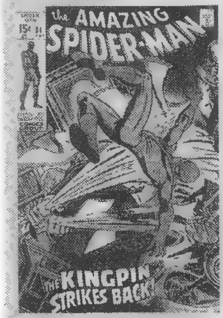
So just what was this series, anyway? Despite its shortcomings, it's a likeable enough detective parody.

★★½ **– Jim Johnson**

www.ssscomics.com
ISBN: 0-97329-711-5

RETROVIEW

Amazing Spider-Man #84 ★★★½



Marvel
May 1970 • 19 pp.
Writer: Stan Lee
Pencils: John Romita
Inks: Jim Mooney
Cover: John Romita

"The Kingpin Strikes Back!"

The Schemer confronts The Kingpin, and they battle, with Spider-Man entering the fray. The Schemer escapes, apparently kidnapping The Kingpin's wife in the process.

The battle developing between the two crime baddies is well done, as The Schemer has lots of gizmos to offset Kingpin's brawn and brain. In the angst department, Gwen confronts Peter over his secretiveness and then questions him about how he survived the car accident without a scratch. Peter's response is so wimpy it makes Gwen look like either a saint or a dope to hang onto him.

© Marvel

Best CGC copy: **9.8** **Then 15¢ Now $50**

	LOOSE Near Mint	SLABBED CGC 9.4 NM
72	2	
73-76	1	
77-78	3	
79-84	1	
85 ➥Moore Swamp Thing	8	
86-97	1	
Annual 1-4	3	

Date with Debbi
DC, 1969

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	16	
2	12	
3-12	10	
13-17	12	
18	10	

Date With Judy, A
DC, 1947

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	120	
2	95	
3-5	48	
6-10	34	
11-20	22	
21-40	18	
41-60	15	
61-79	10	

David Cassidy
CHARLTON, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	25	
2-5	16	
6-9	14	
10-14	12	

Davy Crockett
GOLD KEY, 1963

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	100	
2	20	

Dawn
SIRIUS, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0.5	3	14
0.5/Variant	5	
1-6	3	

Dawn: Three Tiers
IMAGE, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	12
2-3	3	

Dazzler
MARVEL, 1981

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	15
2	2	
3-42	1	

DC Challenge
DC, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-12	2	

DC Comics Presents
DC, 1978

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	26
2	3	
3-25	2	
26 ➥1st New Teen Titans	7	31
27	3	
28-41	2	
42-43	1	
44	2	
45-46	1	
47 ➥1st Masters Universe	1	26
48-51	1	
52	3	
53-71	1	

DC/Marvel: All Access
DC, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

DC 100 Page Super Spectacular
DC, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
4	120	
5	400	
6	120	585
7	50	
8-9	65	
10-13	45	
14	40	
15	40	76
16	30	165
17-21	30	
22	10	

DC Special
DC, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	
2-3	20	
4	20	98
5	20	
6	20	70
7-10	20	
11	20	110
12-14	20	
15	25	
16	10	44
17-26	10	
27	10	24
28	10	
29	10	52

DC Special Blue Ribbon Digest
DC, 1980

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2-5	4	
6-17	3	
18	4	
19	3	
20	7	
21-23	3	

DC Special Series
DC, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	
2-5	4	
6-8	3	
9	8	
10-14	3	
15	3	22
16 ➥Jonah Hex dies	14	70
17-18	2	
19-20	3	
21 ➥1st Miller Batman	14	32
22-26	3	
27	14	

DC Super-Stars
DC, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	34
2	3	
3	4	
4	2	
5	2	36
6-7	2	
8	4	
9	2	
10	5	
11	2	39
12-13	2	
14-15	4	
16	3	
17 ➥1st new Huntress	16	
18	2	

Deadly Foes of Spider-Man
MARVEL, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	10
2-4	2	

Deadman
DC, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-7	3	

Deadman
DC, 1986

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Deadman
DC, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-9	3	

Dead of Night
MARVEL, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	35	113
2	12	
3	12	32
4-10	12	
11	16	

Deadpool
MARVEL, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Deadpool
MARVEL, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
-1	2	
0	2	
1	4	
2-4	3	
5-22	2	
23	3	
24	2	
25	3	
26-69	2	
Annual 1998	3	

Deadworld
ARROW, 1986

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	27
2-26	3	

Deathblow
IMAGE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-3	3	
4-9	2	
10-15	3	
16	2	
16/Variant	3	
17-29	3	

Deathlok
MARVEL, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	6
2-4	4	

Deathlok
MARVEL, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-34	2	
Annual 1-2	3	
Special 1-4	2	

Deathlok
MARVEL, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	2	

Deathstroke the Terminator
DC, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	2	
1	3	
2-49	2	
50	4	
51-60	2	
Annual 1-4	4	

Death: The High Cost of Living
DC, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
1/Platinum	6	
2-3	3	

Defenders
MARVEL, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	80 ▽	288
2	32	122
3-4	26	
5	26	101
6	16	60
7-8	16	
9	16	66
10 ➥Avengers War	45 ▽	236
11	9	64
12-13	9	
14	9	43
15	10	38
16	10	
17-20	7	
21	6	29
22	6	22
23	6	21
24	6	
25	7	26
26-29	7	
30	4	12
31-32	4	
33	4 ▽	15
34	4	
34/30 cent	20	
35	4	
35/30 cent	20	
36	4	
36/30 cent	20	
37	4	
37/30 cent	20	
38	4	23
38/30 cent	5	23
39	4	
40	4	17
41-45	4	
46	4	17
47	4	
48	4	22

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

Krause publishes the ONLY books that list Near Mint prices for comic books!

Get them from your local retailer or order them from www.krausebooks.com!

ACTION COMICS™

A Legion of newbies

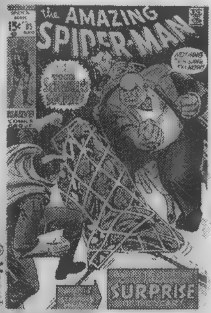
After being rejected for being too old for Legion membership in #267 (a temporary condition caused by Red Kryptonite), Supergirl finally joined the 30th century team in #276 and met Brainiac 5, Phantom Girl, Triplicate Girl, Bouncing Boy, and others.

Image © 1961 DC

THE BOTTOM LINE

	276	277	278	279	280	281	282	283 Goes to 12¢	284	285 Supergirl goes public
	MAY 61	JUN 61	JUL 61	AUG 61	SEP 61	OCT 61	NOV 61	DEC 61	JAN 62	FEB 62
NM Price	$125	$60	$60	$60	$60	$60	$60	$60	$60	$100

Amazing Spider-Man #85 ★★★½



© Marvel

"The Secret of The Schemer!"

The Kingpin captures The Schemer, who reveals he's really The Kingpin's son. The shock puts Kingpin into a catatonic state, leaving Spider-Man with a hollow victory.

The foreshadowing, introducing Kingpin's son early in the adventure, probably gave it away to many. But mentioning him quickly while introducing Kingy's wife made it work pretty well — except for that stupid mask. There's a great scene of the Stacys confronting Peter about his relationship with Spidey, which he solves (for now) by exiting through the window and returning as Spidey.

Marvel
Jun 1970 • 19 pp.
Writer: Stan Lee
Pencils: John Romita
Inks: Jim Mooney
Cover: John Romita

Best CGC copy: 9.6 — Then 15c NOW $50

	LOOSE Near Mint	SLABBED CGC 9.4 NM
49-50	4	
50/A	8	
51-56	4	
57	4	17
58	4	
59	4	15
60-62	4	
63	4	21
64-71	4	
72	4	18
73-92	4	
93-99	3	
100	3	13
101-152	2	
Annual 1	15 ▽	51

Defenders
MARVEL, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-11	2	
12	4	

Deity (Vol. 1)
IMAGE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	6	
0/A-3	3	
3/A	4	
4-6/A	3	

Dell Giants
DELL, 1959

	LOOSE Near Mint	SLABBED CGC 9.4 NM
21	110	
22	80	
23	90	
24-25	75	
26	140	
27-30	75	
31-33	85	
34	100	
35	75	
36	60	
37-38	80	
39	60	
40	80	
41	65	
42	60	
43	50	
44	85	
45-48	55	
49-54	40	
55	40	166

Demon
DC, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	35 ▽	114
2	12	51
3	10	39
4	10	
5-6	9	
7	9	34
8-9	9	
10-12	7	
13	7	28
14-15	7	
16	7	27

Demon
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Demon
DC, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	2	
1	4	
2-3	3	
4-10	2	
11	3	
12-18	2	
19	3	
20-42	2	
43	4	
44-45	3	
46-49	2	
50	3	
51-58	2	
Annual 1	3	
Annual 2	12	

Dennis the Menace
STANDARD, 1953

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	350	
2	125	
3	85	
4-5	70	
6-10	60	
11-20	45	
21-30	35	
31-40	25	
41-50	18	
51-70	14	
71-90	10	
91-100	6	
101-120	4	
121-140	3	
141-166	2	

Dennis the Menace Bonus Series
FAWCETT, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
76-90	8	
91-120	7	
121-150	6	
151-170	4	
171-194	3	

Desert Peach
THOUGHTS & IMAGES, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	
2	6	
3-6	4	
7-16	3	
17	4	
18	3	
19-22	5	
23-30	3	

Desperadoes
IMAGE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	3	

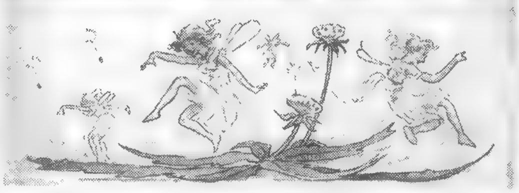
Destructor
ATLAS-SEABOARD, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	26
2-4	2	

Detective Comics
DC, 1937

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	3	
1	80000	
2	18250	
3	10800	
4-5	6850	
6-7	4450	
8	6500	
9-17	4350	
18	5000	
19	4150	
20	6300	
21	3250	
22	3950	
23-26	3250	
27 ➥1st Batman	225000	
27-2	3	
28 ➥2nd Batman	22800	
29 ➥3rd Batman	32600	
30	7100	
31	26000	
32	6025	
33 ➥Batman origin	50500	
34	6650	
35	8800	
36	6425	
37	5950	
38 ➥1st Robin	54000	
39	5750	
40	6050	
41	3400	
42-44	2225	
45	3100	
46-50	1775	
51-57	1370	
58 ➥1st Penguin	4450	
59	1975	
60	1475	
61	1225	
62	1925	
63	1225	
64 ➥1st Boy Commandos	3350	
65	2075	
66 ➥1st Two-Face	3100	
67	1675	
68	1325	
69	1475	
70	1045	
71	1175	
72-75	900	
76	1250	
77-79	850	
80	950	
81-82	760	
83	800	
84	760	
85	950	
86-90	760	
91	850	
92-98	625	
99	850	
100	900	
101	575	
102	800	
103-108	585	
109	775	
110-113	565	
114	750	
115-117	565	
118	750	
119	565	
120	800	
121	565	
122	975	
123	565	
124	710	
125-127	565	
128	710	
129-130	565	
131-136	465	
137	600	
138	850	
139	460	
140 ➥1st Riddler	3750	
141	500	
142	950	
143-148	500	
149	625	
150	515	
151	550	
152-155	485	
156	575	
157-160	450	
161-167	485	
168 ➥Joker origin	3100	
169-170	475	
171	650	
172-176	475	
177-179	365	
180	410	
181-186	360	
187	400	
188-189	360	
190	550	
191-192	360	
193	410	
194-199	360	
200	525	
201-202	360	
203	400	
204	360	
205	525	
206-210	360	
211	400	
212	360	
213	450	
214-224	330	
225 ➥1st Manhunter	4400	
226	1400	
227-229	460	
230	500	
231	340	
232	275	
233 ➥1st Batwoman	1100	
234	300	
235	565	
236	325	
237-240	275	
241-260	210	
261-264	165	
265	275	
266	165	
267	210	
268-270	165	
271	175	744
272	125	
273	160	
274-280	125	
281-297	100	
298	175	
299-305	70	
306	70	403
307-309	70	
310	70	249
311-320	70	
321	70	310
322-326	70	
327 ➥New Bat symbol	140	755
328 ➥Alfred dies	150	
329-330	60	
331	53	
332	50	399
333-340	40	

Original Art



Johnny Gruelle comics artist and illustrator

The Cartoon Art Museum in San Francisco [(415) CAR-TOON (227-8666), *www.cartoonart.org*] is featuring an exhibit of Johnny Gruelle art through Nov. 7. While best known for creating Raggedy Ann and Andy, the rag-doll characters that have remained popular since being patented in 1915 and 1919, Gruelle (1880-1938) was also a versatile and prolific newspaper and magazine cartoonist and illustrator and the author-illustrator of many books unrelated to the Raggedy characters.

Original Gruelle paintings for his children's books are plentiful, though the comic books that bore his name did not feature art created by Gruelle. More than 500 Gruelle paintings, ranging from his earliest work (including the first *Raggedy Ann and Andy* books) through his 1930s books, entered the market in the 1980s, when Donahue Brothers closed its printing business and sold the art and books to a small bookstore in Chicago. Most of his early work up to the late 1920s was done in watercolor and ink in a very small size, only slightly larger than its published size. While many of the originals exist, like J. R. Neill's Oz illustrations and J. Allan St. John's Tarzan paintings, most are buried in collections. Still, Gruelle illustrations periodically appear on the market, and the vigilant collector can find them. Be prepared for smaller pieces, however, the piece above — the title page illo from *The Friendly Fairies* — is quite small: only 2 by 6 inches.

Gruelle's comic-strip art, however, is incredibly scarce. As such, the exhibition is a rare opportunity to see an original editorial cartoon by Gruelle and samples of his comic strips: *Mr. Twee Deedle, Jack the Giant Killer*, and the long-running *Brutus*. Pat Hall's 1993 book *Johnny Gruelle, Creator of Raggedy Ann and Andy* is an excellent history of the artist.

— George Hagenauer

	286 MAR 62	287 APR 62	288 MAY 62	289 JUN 62	290 JUL 62	291 AUG 62	292 SEP 62	293 OCT 62	294 NOV 62	295 DEC 62	296 JAN 63	297 FEB 63	298 MAR 63	299 APR 63	300 MAY 63
			Supergirl's origin retold			Supergirl meets Mxyzptlk		Origin of Comet					Legion cameo		
NM Price	$60	$60	$60	$60	$60	$60	$60	$60	$60	$60	$60	$60	$60	$60	$50

Days of the Dragon #1

Reminiscent of Jeff Smith's *Bone*, *Days of the Dragon* is a lighthearted, all-ages comic book featuring multiple stories, all set in the same fantasy world. According to the introduction, it's set on a distant, medieval world where every citizen is a dinosaur-like creature called a Dragon.

RORSCHACH ENTERTAINMENT
WRITER:
RON FORTIER
ARTIST:
GARY KATO
B/W • 32 Pgs.
$3.50

Kids and adults alike will enjoy these stories of honor, swordfighting, heroes, revenge, and the like. There's one off-panel act of violence that may scare the youngest readers, but it's nothing that wouldn't be found in a modern Disney movie.

The main characters are Sparkhawk the fighting monk and his traveling companions Domino the triceratops and the "crick," a large insect named Ex. Writer Ron Fortier also delves into people and places elsewhere on Dragonworld. Fortier and artist Gary Kato infuse these characters and others with fun, three-dimensional personalities. Besides the kids, those who like talking animals will find a lot to like.

This is the only *Days of the Dragon* comic book for a while, but more would be welcome.

★★★★ **— Steve Horton**

www.rorschachentertainment.com

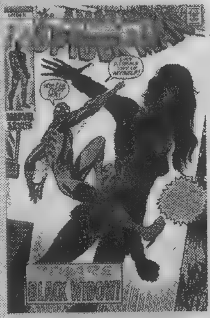
Detective Comics
CONTINUED

	LOOSE Near Mint	SLABBED CGC 9.4 NM
341	52	
342-356	40	
357	40	163
358-362	40	
363	40	280
364	40	
365	70	344
366-368	40	
369	60	
370	40	168
371	40	274
372-376	40	
377	40	249
378-379	40	
380	40	160
381-383	30	
384	30	135
385	30	138
386	30	
387	60	
388	45	221
389-390	24	
391-393	20	
394	20	95
395	30	
396	20	133
397	30	
398-399	20	
400	60	568
401	18	
402	30	214
403	18	123
404	28	136
405-406	18	
407	30	175
408	30 ▽	168
409	18	
410	30	
411-414	18	
415	18	98
416	18	
417	18	88
418	18	87
419	18	91
420	18	82
421	18	
422	18	136
423	18	
424	18	77
425	16	70
426-427	16	
428-429	12	
430	12	41
431	12	43
432	12	46
433	12	67
434	12	51
435	12	
436	12	28
437	18	
438 ➥100-page issue	28	100
439 ➥100-page issue	28	156
440-442 ➥100-page issue	28	
443 ➥100-page issue	28	125
444-445 ➥100-page issue	28	
446	8	
447	8	[illegible]
448	8	34
449-450	8	
451	6	21
452-457	6	
458	6	24
459	6	20
460-464	6	
465	6	34
466-467	9	
468	9	20
469	5	18
470	5	
471	8	
472	8	30
473	8	30
474	8	
475	15	72
476	15	43
477	7	24
478	7	33
479	7	21
480	5	16
481	7	
482	5	
483	7	
484	5	
485-486	4	
487	4 ▲	20
488-489	4	
490	4	29
491-499	4	
500	5	14
501-503	4	
504	6	
505-523	4	
524	5	
525	4	
526	4	15
527-534	4	
535	5	
536-554	4	
555	4	15
556-563	4	
564	4	17
565-568	3	
569	4	
570	4	12
571	3	
572	4	
573-574	3	
575	4	17
576	3	
577	3	12
578	3	12
579-582	2	
583	2	15
584-597	2	
598-600	3	
601-619	2	
620	2	13
621-626	2	
627	3	
628-637	2	
638	2	12
639-655	2	
656-659	3	
660-675	2	
675/Platinum	3	
676-682	2	
682/Variant	3	
683-699	2	
700	4	
700/Variant	5	
701-718	2	
719	3	
720	4	
721-722	3	
723-740	2	
741	3	
742-746	2	
747-749	3	
750	5	
751-774	3	
775	4	
776-795	3	
1000000	3	
1000000/Variant	15	
Annual 1	5	
Annual 2	4	
Annual 3-7	3	
Annual 8	4	
Annual 9	3	
Annual 10	4	

RETROVIEW

Amazing Spider-Man #86

★★★



Marvel
Jul 1970 • 19 pp.
Writer: Stan Lee
Pencils: John Romita
Inks: Jim Mooney
Cover: John Romita

"Beware ... The Black Widow!"

The Black Widow updates her costume and powers and then tries them out by attacking Spider-Man. Due to a mysterious malady, Spidey is weak and barely beats her.

This was an odd place to reintroduce Natasha, although they tried to make it natural by having her sensitive to criticism that her black-widow powers are a poor imitation of Spider-Man's powers. The cliffhanger wants readers to worry that Spidey is about to lose all his powers, which they know won't happen — but it says he'll be unmasked, and that's a real possibility.

© Marvel

Best CGC copy: 9.6 Then 15¢ Now $50

Devil Dinosaur
MARVEL, 1978

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	19
2	4	
3-9	3	

Devil Kids
HARVEY, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	65	468
2	40	
3	30	
4-5	18	
6-10	12	
11-20	8	
21-30	6	
31-40	5	
41-60	4	
61-79	3	
80-107	2	

Dirty Dozen
DELL, 1967

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	25	

District X
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	0	

Divine Right
IMAGE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-11	3	

Doc Savage
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Doc Savage
DC, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-24	2	
Annual 1	4	

Doctor Fate
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Doctor Fate
DC, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
2-5	1	
6-41	2	
Annual 1	3	

Doctor Fate
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	3	

Dr. Kildare
DELL, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
2	50	
3-9	40	

Doctor Mid-Nite
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	6	

Doctor Strange
MARVEL, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
169	100 ▽	251
170	40	111
171	32	125
172	32	104
173	32 ▽	113
174	32	73
175	32	158
176	32	117
177-178	26	
179	26	112
180	26	122
181	26	99
182	26	
183	26	110

Doctor Strange
MARVEL, 1974

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	25	85
2	12	83
3	6	
4	6	42
5	6	
6	5	22
7	5	21
8	5	17
9-10	5	
11	3	20
12-13	3	
13/30 cent	20	
14	3	
14/30 cent	20	
15	3	
15/30 cent	20	
16	3	
16/30 cent	20	
17	3	
17/30 cent	20	
18-23	3	
23/35 cent	15	
24	3	
24/35 cent	15	
25	3	
25/35 cent	15	
26-81	2	
Annual 1	2	
Special 1	3	

Doctor Strange
MARVEL, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Doctor Strange: Sorcerer Supreme
MARVEL, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-14	2	
15	3	
16-49	2	

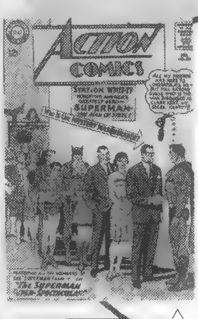
Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

- ▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**
- ▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**
- △ An open up arrow indicates the average price paid has gone **up since last month**
- ▽ An open down arrow indicates the average price paid has gone **down since last month**

Action Comics™

A bad way to keep a secret

Released at approximately the same time as President John F. Kennedy's assassination in November 1963, this issue's main story featured Superman revealing his secret identity to the chief executive, who promised to keep it safe.



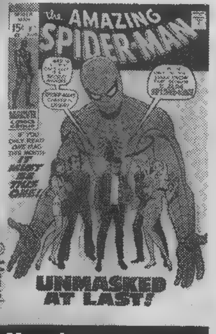
△
#309

Image © 1963 DC

THE BOTTOM LINE

	301	302	303	304	305	306	307	308	309	310
				1st Black Flame					Kennedy appears	Kryptonite Six
	JUN 63	JUL 63	AUG 63	SEP 63	OCT 63	NOV 63	DEC 63	JAN 64	FEB 64	MAR 64
NM Price	$50	$50	$50	$50	$50	$50	$50	$50	$50	$50

Amazing Spider-Man #87 ★★★



© Marvel

Marvel
Aug 1970 • 19 pp.
Writer: Stan Lee
Pencils: John Romita
Inks: Jim Mooney
Cover: John Romita

"Unmasked at Last!"

Delirious from his sickness, Peter goes to Gwen's house and, in front of the entire gang while holding Spidey's mask, tells them that he's Spider-Man and that his career is over.

Whoa. The full-page panel of Peter arriving at Gwen's and revealing his identity is dramatic as all heck. The odd ending, with The Prowler dressing up as Spidey (without wondering why) to talk with Peter in front of the gang is a typical Silver Age Superman trick — and that's not a compliment. But, if Peter pulls one every 50 issues or so, we can handle it.

Best CGC copy: 9.6 **Then 15¢ Now $65**

	LOOSE Near Mint	SLABBED CGC 9.4 NM
50	3	
51-74	2	
75	3	
75/Variant	4	
76-90	2	
Annual 1	3	
Annual 2	2	
Annual 3-4	3	
Ashcan 1	1	
Donald Duck		
DELL, 1952		
26	220	
27-29	85	
30-44	40	
45	65	
46	100	
➥Barks story		
47-51	35	
52	90	
➥Barks story		
53-58	30	
59-60	80	
61-67	25	
68	70	
69-70	25	
71-84	20	
85-100	18	
101-120	16	
➥Doom Patrol dies		
121-135	12	
136-150	10	
151-160	9	
161-170	8	
171-190	6	
191-210	4	
211-245	3	
246	8	
247-249	5	
250	8	
251-260	4	
261-279	3	
280-285	2	
286	3	
287-307	2	
Doom Patrol		
DC, 1964		
86	70	
87	48	
88	40	
89	40	152
90	40	
91-98	38	
99	45	
100	50	
101	25	
102	25	100
103-105	25	
106	25	108
107-108	25	
109	25	117
110-113	25	
114	25	125
115-120	25	
121	45	
122-124	2	
Doom Patrol		
DC, 1987		
1	3	
2	2	
3	2	17
4-18	2	
19	3	
20-49	2	
50	3	
51-56	2	
57	3	
58-87	2	
Annual 1	2	
Annual 2	4	
Doom Patrol		
DC, 2001		
1-22	3	
Doom Patrol and Suicide Squad Special		
DC, 1988		
1	2	
Doom 2099		
MARVEL, 1993		
1	3	
2-10	2	
11-17	1	
18-25	2	
25/Variant	3	
26-29	2	
29/Variant	4	
30-39	2	
39/Variant	4	
40-44	2	
Doorway to Nightmare		
DC, 1978		
1	3	28
2-5	2	
Dracula Lives! (Magazine)		
MARVEL, 1973		
1	5	
2	4	
3-13	3	
Annual 1	3	132
Dragon		
IMAGE, 1996		
1-5	2	
Dragonball		
VIZ, 1998		
1-7	4	
8-12	3	
Dragonball Part 2		
VIZ, 1999		
1	4	
2-15	3	
Dragonball Part 3		
VIZ, 2000		
1-14	3	
Dragonball Part 4		
VIZ, 2001		
1-10	3	
Dragonball Part 5		
VIZ, 2002		
1-7	3	
Dragonball Part 6		
VIZ, 2003		
1-2	4	
Dragonball Z		
VIZ, 1998		
1-5	4	
6-10	3	
Dragonball Z Part 2		
VIZ, 1998		
1	4	
2-14	3	
Dragonball Z Part 3		
VIZ, 2000		
1-10	3	
Dragonball Z Part 4		
VIZ, 2000		
1-13	3	
Dragonball Z Part 5		
VIZ, 2002		
1-12	3	
Dragon: Blood & Guts		
IMAGE, 1995		
1-3	3	
Drag-Strip Hotrodders		
CHARLTON, 1963		
1	40	
2-16	25	
Dreadstar		
MARVEL, 1982		
1	3	
2-49	2	
50	3	
51-64	2	
Annual 1	2	
Dreadstar		
MALIBU, 1994		
0.5	2	
1-6	3	
Dreaming		
DC, 1996		
1-60	3	
Special 1	6	
Dudley Do-Right		
CHARLTON, 1970		
1	25	155
2	15	
3	12	
4-7	10	
Dynamo		
TOWER, 1966		
1	35	
2-3	25	
4	25	163
Eerie		
WARREN, 1965		
1	85	
2	44	
3-6	30	
7-10	28	
11-13	18	
14	18 ▽	63
15-16	18	
17	60	
18-39	18	
40	6	
41-60	12	
61-67	10	
68	10	53
69-70	10	
71	9	
72	9	83
73-80	9	
81	70	
➥Frazetta cover		
82-99	9	
100	9	50
101-139	8	
YB 1970	36	
YB 1971	25	
YB 1972	18	
80 Page Giant Magazine		
DC, 1964		
1	295	1184
2-7	125	
8	125	1075
9-10	125	
11	125	512
12	80	330
13-15	80	
Elektra		
MARVEL, 1995		
1	3	17
2-4	3	
Elektra		
MARVEL, 1996		
-1	2	
1	3	17
2-3	3	
4-19	2	
Elektra		
MARVEL, 2001		
1	4	
2-3	3	
3/Nude	15 ▲	43
4-35	3	
Bk 1	0	
Elektra: Assassin		
MARVEL, 1986		
1	3	7
2-8	3	
Elementals		
COMICO, 1984		
1	3	
2-29	2	
Special 1-2	2	
Elementals		
COMICO, 1989		
1-41	3	
Elementals		
COMICO, 1995		
1-3	3	
Elseworlds 80-Page Giant		
DC, 1999		
1	110	195
Elvira, Mistress of the Dark		
CLAYPOOL, 1993		
1	4	
2-121	3	
Elvira's House of Mystery		
DC, 1986		
1	3	
2-10	2	
11	3	
Special 1	2	
E-Man		
COMICO, 1989		
1	3	
E-Man		
COMICO, 1990		
1-3	3	

Original Art

Art without words — Lettering on Comic Art 1

Comic art usually consists of pictures and words. In most cases, the words and art mesh together and are interdependent. As such, it can be disconcerting to have an original in which all or part of its words are missing.

Here are a few of the processes which can result in words missing from comic art. Most are different from the traditional process: hand lettering being done right on the original art.

1) Computerized lettering. The lettering is done by computer and added directly to the electronic file ultimately used to print the book. The art itself never has any lettering.

2) Overlay lettering. Often used on black-and-white tonal art or with comics produced from full-color paintings. Lettering is done on a separate overlay which can get lost or damaged.

3) Typeset lettering. Years before computers, some comics (for instance, Crockett Johnson's *Barnaby* newspaper strip) used typeset lettering. Likewise, most panel cartoons have typeset captions. Although pasted directly on the art, these can fall off and become lost.

4) Pasted-on lettering. Hand or computer lettering is done separately from the art and then pasted onto it.

5) Pasted-on corrections. Even the best letterer makes mistakes, which are corrected by paste-on corrections, ranging from whole captions to single words.

6) Logos. Often, comic-strip and book logos are pasted on photostats that can get lost or badly yellowed.

Each of these can require different strategies to correct the missing words. This article introduces a series with several months' installments on replacing lost words on original art.

— George Hagenauer

		NM Price	
311	APR 64	$50	
312	MAY 64	$50	
313	JUN 64	$50	Batman appears
314	JUL 64	$50	JLA appears
315	AUG 64	$50	
316	SEP 64	$50	
317	OCT 64	$40	
318	NOV 64	$40	
319	DEC 64	$40	
320	JAN 65	$40	Atlas, Samson, Hercules appear
321	FEB 65	$40	
322	MAR 65	$40	
323	APR 65	$40	Clark in prison
324	MAY 65	$40	
325	JUN 65	$40	Superbaby on Krypton

Dead@17

Why did I buy this book? Because comics fans whose views I respect were praising it. Will I continue to buy the series? You'll have to mark me undecided on that one.

VIPER COMICS
WRITER:
JOSH HOWARD
ARTIST:
JOSH HOWARD
COLOR • 116 PGS.
$14.95

Nara Leigh Kilday gets whacked on page five but comes back to life shortly after her funeral. She is now immortal and destined to play a pivotal role in the battle between supernatural good and evil. One of her allies is a mystery man named Noel Raddemer, who is clearly not an ordinary mystery man. The villains plan to use Nara as a host body to bring their inhuman master to our world. I've seen all of this before, many times before.

Even so, there is much of merit in *Dead@17*. Howard writes well; his teens sound real, unlike the pseudo-teens of Hollywood and most comic books. His storytelling is impressive; he's willing to take chances with his many-paneled pages to pace the action as his tale requires. His drawing is also good, though he needs to make his male characters as distinctive as he makes his female players. He's a talent worth watching.

★★ **– Tony Isabella**

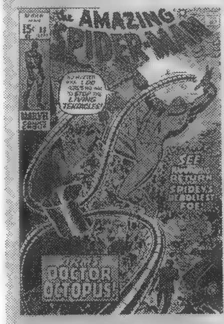
www.vipercomics.com
ISBN 0-9754193-0-7

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Empire IMAGE, 2000		
1-2	3	
Empire DC, 2003		
0	5	
1-6	3	
Enginehead DC, 2004		
1-2	3	
Epic Illustrated MARVEL, 1980		
1	6	
2-4	4	
5-34	3	
Espers IMAGE, 1997		
1	4	
2-9	3	
Eternal MARVEL, 2003		
1-5	3	
Eternals MARVEL, 1976		
1	4	28
1/30 cent	25	94
2	3	16
2/30 cent	20	
3	3	12
4-5	3	
6-8	2	
9	2	14
10	2	
11	2	10
12-13	2	
13/35 cent	15	
14	2	18
14/35 cent	15	18
15-19	2	
Annual 1	2	
Eternals MARVEL, 1985		
1	2	28
2	1	16
3	1	12
4-8	1	
9	1	14
10	1	
11	1	10
12	1	
Eternal Warrior VALIANT, 1992		
1	3	
1/Gold Foil	13	
1/Gold	13	31
2-5	3	
6-7	2	
8	5	
9-25	2	
26	3	
27-34	2	
35-50	3	
Special 1	3	
Yrbk 1-2	4	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Even More Secret Origins 80-Page Giant DC, 2003		
1	7	
Everything's Archie ARCHIE, 1969		
1	48	
2	26	
3-5	20	
6-10	12	
11-20	7	
21-29	4	
30	4	11
31-40	4	
41-60	3	
61-157	2	
Excalibur MARVEL, 1988		
-1	2	
1	3	11
2-49	2	
50	3	
51-70	2	
71 ➥Hologram cover	4	
72-75	2	
75/Variant	4	
76-81	2	
82	3	
82/Variant	4	
83-99	2	
100	3	
101-125	2	
Annual 1-2	3	
Excalibur MARVEL, 2001		
1-3	3	
Excalibur MARVEL, 2004		
1	3	
Excalibur: The Sword Is Drawn MARVEL, 1987		
1	4	14
Exiles MARVEL, 2001		
1	3	14
2-24	2	
25-47	3	
Extra! E.C., 1955		
1	150	
2-5	100	
Fables DC, 2002		
1	4	
2-6	3	
6/Retailer ed.	15 ▽	69
7-25	3	
Fables: Last Castle DC, 2003		
1	5	
Falcon MARVEL, 1983		
1-4	2	
Fallen Angel DC, 2003		
1-11	3	
Family Affair GOLD KEY, 1970		
1	24	
2-4	18	

RETROVIEW

Amazing Spider-Man #88 ★★★½



"The Arms of Doctor Octopus!"

Doctor Octopus escapes from jail and kidnaps an international dignitary for ransom. Spider-Man saves the day, and Doc Ock appears to die when the jet explodes

It's another excellent battle against Doc Ock, in which he gains the power to control his arms from a great distance. They battle Spidey across town on their way to free Ock, which is a little far-fetched, but, then, so is a guy with spider-powers. Gwen is notably flirtatious, considering all the grief Peter's put her through recently by ducking her questions and that "I-am-Spidey" hallucination deal.

Marvel
Sep 1970 • 19 pp.
Writer: Stan Lee
Pencils: John Romita
Inks: Jim Mooney
Cover: John Romita

© Marvel

Best CGC copy: 9.8 **Then 15c NOW $65**

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Famous First Edition DC, 1974		
4	13	
5-6	10	
7	12	
8-61	9	
Famous Funnies FAMOUS FUNNIES, 1934		
1	16400	
2	3850	
3	4200	
4	1450	
5	1100	
6-10	825	
11-12	665	
13-17	415	
18	625	
19-20	415	
21-22	365	
23-30	350	
31-38	235	
39-40	215	
41-50	180	
51-60	165	
61-70	145	
71-80	100	
81	85	
82	105	
83-90	85	
91-99	70	
100	75	
101-110	60	
111-130	50	
131-142	38	
143	38	104
144-147	38	
148	38	79
149-150	38	
151-190	28	
191-208 ➥Frazetta art	25	
209-216 ➥Frazetta art	550	
217-218	25	
Fantastic Four (Vol. 1) MARVEL, 1961		
1 ➥1st Fantastic Four	16000	
1/Golden Record	100	284
2 ➥1st Skrulls	3400	

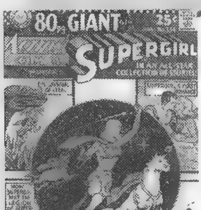
	LOOSE Near Mint	SLABBED CGC 9.4 NM
3	2350	
4	2500	
5 ➥1st Dr. Doom	3250	
6	1500	
7	775	
8	765	
9-10	740	
11	565	
12 ➥Thing vs Hulk	1125	
13	460	
14-20	310	
21	210	
22-24 ➥Avengers app.	150	
25-26 ➥Avengers app.	375	
27	150	
28	180	
29-34	100	
35	100	515
36-37	100	
38	100	595
39-40	100	
41	80	408
42-43	80	
44	80 ▽	338
45 ➥1st Inhumans	100	1206
46	90	500
47	80 ▽	386
48 ➥1st Silver Surfer	750 ▽	1655
49	250	1245
50	265	
51	50	
52 ➥1st Black Panther	150	1034
53	120	528
54	80	349
55 ➥Thing vs. Surfer	150	758
56	80	365
57	80	374

	LOOSE Near Mint	SLABBED CGC 9.4 NM
58	80	325
59	60	215
60	60	230
61	60	262
62	60	236
63	60	259
64	60 ▽	208
65	60	216
66 ➥1st Warlock	90	417
67	90	411
68	50	216
69	50	222
70	50	201
71	45 ▽	168
72 ➥Silver Surfer app.	75 ▽	346
73	75	298
74	75	303
75	42	189
76	42	160
77	42	183
78	42	120
79	42	179
80	42	149
81	35	159
82	35	135
83	35	143
84	35 ▽	153
85	35	143
86	35	186
87	35	146
88	35	127
89	27	138
90	27	124
91	27	119
92	27	104
93	27	111
94	27	
95	27	120
96	27	118
97	27	107
98	27	86

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.



△
#334

ACTION COMICS™

Not a cheap fill-in

Once an inexpensive way to pick up older stories of favorite characters, the continued rise in value of DC's 80-Page Giants have driven some, including this collection of Supergirl stories, above the cover price of a *Supergirl Archives*.

Image © 1966 DC

NM Price	326 JUL 65	327 AUG 65	328 SEP 65	329 OCT 65	330 NOV 65	331 DEC 65	332 JAN 66	333 FEB 66	334 MAR 66	335 MAR 66
		Imaginary story					Imaginary Superwoman story	Imaginary Superwoman story	80-Page Giant	
	$40	$40	$40	$40	$40	$40	$40	$40	$60	$30

THE BOTTOM LINE

Amazing Spider-Man #89 ★★★

© Marvel

"Doc Ock Lives!"

Spider-Man searches the city to learn if Doctor Octopus survived the plane crash. Finally, they battle atop New York's rooftops until Doc Ock pitches Spidey over the edge.

This issue offers a straightforward action tale, with little space given to anything else — and the battles are pretty basic for being given all that space. It's hard to say why Spidey feels he has to search the city for someone believed to be dead. And I've got news for Ock — there are better ways to kill Spidey. He throws himself off roofs all the time, dude.

Marvel
Oct 1970 • 19 pp.
Writer: Stan Lee
Pencils: Gil Kane
Inks: John Romita
Cover: John Romita

[illegible] CGC copy: 9.6 Then 15¢ Now $65

	LOOSE Near Mint	SLABBED CGC 9.4 NM
99	27	142
100	60	248
101	27	
102	27	112
103	27	
104	22 ▽	128
105	22	109
106	22	81
107	22	120
108	22	82
109	22	70
110	22	64
111	22	75
112 ➡Thing vs. Hulk	90	629
113	21	92
114	21	105
115	21	91
116	14	213
117	14	
118	14	63
119	14	52
120	14	
121 ➡Galactus app.	30	83
122	30	179
123	30	99
124	18	61
125	18	
126	18	105
127	18	124
128	18	98
129	18	66
130	12	54
131	12	52
132	12	67
133	12	47
134	12	50
135	12	53
136	12	48
137	12	53
138	12	
139	12	41
140	12	
141	12	44
142	12	54
143	12	
144	12	40
145	12	41
146	12	37
147	12	61
148	12 ▽	38
149	12	37
150	12	45
151	9	35
152	9	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
153	9	41
154	9	31
155	13	75
156	13	42
157	13	42
158	8 ▽	39
159	8	30
160	8	27
161	10	32
162	10	31
163	10	
164	10	32
165	10	21
166	10	43
167	10 ▽	67
168	10	
169	10	42
169/30 cent.	20	
170	10	31
170/30 cent.	20	
171	6	
171/30 cent.	20	
172	6	24
172/30 cent.	20	
173	6	27
173/30 cent.	20	
174	6 ▽	31
175	6	28
176	6	27
177	6	28
178	6	29
179	6	
180	6	15
181	6	24
182	6	27
183	6	21
183/35 cent.	15	
184	6	
184/35 cent.	15	
185	5	19
185/35 cent.	15	
186	5	18
186/35 cent.	15	18
187	5	
188	5	29
189	5	
190	5	25
191	5	19
192	5	19
193	5	35
194	5	15
195	5	19
196	5	
197	5	14
198-199	5	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
200	5	31
201	4	
202	4	15
203	4	17
204-206	4	
207	4	24
208	4	23
209-226	4	
227	4	13
228-231	4	
232	4	15
233-235	4	
236	4	16
237-239	4	
240	3	15
241-247	3	
248	3	11
249	3	
250	3	14
251-277	3	
278	3	18
279-286	3	
287-295	2	
296	3	
297-299	2	
300	3	
301-318	2	
319	3	
320-346	2	
347	3	
348	3	12
349-350	3	
351-357	2	
358	3	
359-370	2	
371	3	
372-374	1	
375	3	
376-378	1	
379-380	2	
381	3	
382	2	
383-387	1	
387/Variant	3	
388-394	2	
394/CS	3	
395-398	2	
398/Variant	3	
399	2	
399/Variant	3	
400	4	
401-415	2	
416	4	
500	4	16
500/CS	4	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
501	2	
502-508	3	
509	2	
510-513	3	
Annual 1	425	3939
Annual 2	250	2566
Annual 3	100	
Annual 4	55	369
Annual 5	70	250
Annual 6	45	
Annual 7	18	
Annual 8	12	74
Annual 9	10	
Annual 10	8	
Annual 11	6	36
Annual 12	5	18
Annual 13	5	18
Annual 14	5	
Anl 15-27	3	
Special 1	3	
Ashcan 1	1	
Bk 2	25	

Fantastic Four

MARVEL, [illegible]

1	4	17
2-11	2	
12	3	
13	2	

Fantastic Four

MARVEL, 1998

1	3	8
2-5	3	
6-24	2	
25	3	
26-34	2	
35	3	
36-49	2	
50-51	4	
52	2	
53	3	
54	4	
55-59	2	
60	1	
61-70	2	
Annual 1999	4	
Annual 2001	3	

Fantasy Masterpieces

MARVEL, 1966

1	75	278
2	30	
3	15	
4-10	10	
11	10	50

Fantasy Masterpieces

MARVEL, 1979

1	6	
2	4	
3-10	3	
11-14	2	

Fantasy Quarterly

INDEPENDENT PUB SYND., 1978

1	55	123

Fat Albert

GOLD KEY, 1974

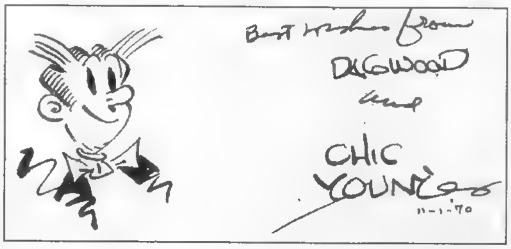
1	12	
2	8	
3-5	7	
6-10	6	
11-29	4	

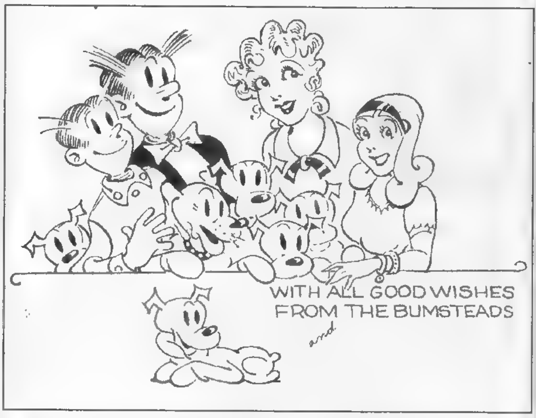
Fathom

COMICO, 1987

1	2	20
2	2	13
3	2	

Original Art





Specialty prints or drawings?

The earliest specialty drawing I've seen was of The Yellow Kid by **R.F. Outcault** and dates from the strip's inception, so the tradition of cartoonists producing drawings for fans has a long history.

Outcault made comics a big business, and soon major strips had millions of readers. Artists were swamped with requests for drawings or art. To keep their readers happy, artists created prints they could sign and inscribe instead of doing a drawing. Some of these — like the 20th anniversary Jiggs and Maggie full-color print — are easy to spot as prints. Others are more difficult, since they are plain black ink printed on the same illustration board used for drawings.

This Dagwood portrait is an original drawing on a 3 x 5 card sent to **Chic Young** by my brother. The bottom Bumstead family portrait is an unsigned printed card that was regularly autographed by Young for fans who wrote him. It is often misidentified as a signed original drawing, because the print quality is so good. Prints are even more difficult to spot when the artist or an assistant paints over them with watercolors. Milt Caniff used dozens of different signed prints over the years.

So it is that the art collector is continually trying to decide what is a specialty drawing and what is a signed print. This is one area that screams for a large website (or a comprehensive book), where autograph and comic-art collectors could post identified prints to assist with identification.

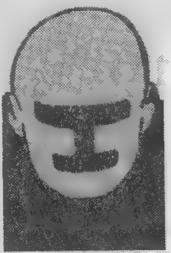
— George Hagenauer

	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350
	Origin of Flamebird				1st Parasite	Batman appears				Candid Camera reference					
	APR 66	MAY 66	JUN 66	JUL 66	AUG 66	SEP 66	OCT 66	NOV 66	DEC 66	JAN 67	FEB 67	APR 67	MAR 67	APR 67	MAY 67
NM Price	$30	$30	$30	$50	$30	$30	$30	$30	$30	$30	$30	$40	$30	$30	$30

Drastik #1

Striking a menacing Gil Kane pose on its bright yellow cover, Drastik is a strange character, indeed.

He's a robot who hunts down and executes criminals but also occasionally speaks in rhyme. It's obvious Drastik is a few circuits short of a board, and it's the dark humor that sets this comic book apart.



CRITICAL ELEMENT
WRITER:
ROBERT ROWE
ARTIST:
JAMES E. LYLE
B/W • 24 Pgs.
$2.95

Interior artist James E. Lyle is almost there, but his faces occasionally go off-model, making for bizarre expressions. His control of fight scenes and action is undeniable, and that gives the comic book a brisk pace.

Writer and creator Robert Rowe wastes no time in having Drastik kill bad guys, though his penchant for rhyme could use work. Drastik's odd speech patterns may have looked right in the script but, when read out loud, they don't parse at all. Drastik (or Rowe) needs to study meter for a couple of hours. On the other hand, maybe it's just cold stuff to say to someone before popping a cap in them, *Pulp Fiction* style.

★★ — **Steve Horton**

Critical Element
P.O. Box 26
Reseda, CA 91337

Fathom
COMICO, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Fathom
IMAGE, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	3	
0.5	3	
1/All versions	3	
1/Museum	115	
2	3	
2/Museum	100	
3-8	3	
9/Holofoil	8	
9/Platinum foil	7	
9/Aspen	5	
9/Green foil	9	
10-14	3	

Fathom: Killian's Tide
IMAGE, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Fear
MARVEL, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	65	333
2	25	
3-4	15	
5	15	86
6-9	15	
10	25	115
➥Man-Thing starts		
11	15	62
12	9	36
13-16	9	
17	9 ▽	46
18	9	
19	25	111
➥1st Howard Duck		
20	18 ▽	77
➥Morbius begins		
21	7	30
22	7	
23	7	28
24	10	48
➥Blade app		
25	7	38
26-31	7	

Fight for Tomorrow
DC, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Fightin' 5
CHARLTON, 1964

	LOOSE Near Mint	SLABBED CGC 9.4 NM
28	20	
29-30	10	
31-39	9	
40	18	
➥1st Peacemaker		
41	10	
42-49	3	

Fightin' Air Force
CHARLTON, 1956

	LOOSE Near Mint	SLABBED CGC 9.4 NM
3	32	
4-5	20	
6-10	15	
11-20	12	
21-53	8	

Fightin' Army
CHARLTON, 1956

	LOOSE Near Mint	SLABBED CGC 9.4 NM
16	24	
17-20	18	
21-30	15	
31-40	12	
41-50	10	
51-75	8	
76	10	
➥Willy Schultz		
77-100	6	
101-120	5	
121-150	4	
151-169	3	
170	3	16
171-172	3	

Fighting American
HARVEY, 1966

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	24	79

Fighting American
DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	2	

Fightin' Marines
CHARLTON, 1951

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	200	
2	145	
3	140	
4-6	110	
7-9	90	
10	34	
11-13	22	
14	75	
15	30	
16	22	
17	55	
18-24	16	
25	36	
26	40	
27-29	16	
30-39	13	
40-50	10	
51-70	7	
71-74	6	
75-81	4	
82	6	
83-100	4	
101-150	3	
151-176	2	

Fightin' Navy
CHARLTON, 1956

	LOOSE Near Mint	SLABBED CGC 9.4 NM
74	24	
75-80	18	
81-90	15	
91-100	12	
101-120	8	
121-125	5	
126-133	2	

Final Night
DC, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-4	2	

Firestorm
DC, 1978

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3 ▽	29
2-5	2	

Firestorm Nuclear Man
DC, 1987

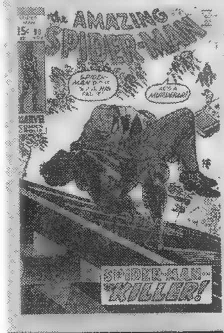
	LOOSE Near Mint	SLABBED CGC 9.4 NM
65-99	1	
100	3	
Annual 5	1	

1st Issue Special
DC, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	17
2	4	19
3-4	4	
5	4	17
6-7	4	
8	10 ▽	41
➥Warlord		
9-12	4	
13	5	

RETROVIEW

Amazing Spider-Man #90 ★★★★



"And Death Shall Come!"

Spider-Man survives, goes home, rests up, and then returns to battle Doctor Octopus. Their battle results in the death of Captain Stacy.

One of the most dramatic deaths ever, at any company, plays out in the final unforgettable scene. The lead-up is pretty basic battle action until Ock loses control of his arms, a new touch. The issue's final conversation, in which the dying Stacy reveals he knows Spidey's true identity, is powerful. That he's never been revived shows that, if you die well, you can stay dead — even in comics.

Marvel
Nov 1970 • 19 pp.
Writer: Stan Lee
Pencils: Gil Kane
Inks: John Romita
Cover: Gil Kane, John Romita

Best CGC copy **9.6**

Then 15¢ NOW $65

© Marvel

Fist of the North Star
VIZ, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-8	3	

Fist of the North Star Part 2
VIZ

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-8	3	

Fist of the North Star Part 3
VIZ, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	3	

Fist of the North Star Part 4
VIZ, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-7	3	

Flaming Carrot Comics
AARDVARK-VANAHEIM, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	26	
2	15	
3	12	
4	10	
5-6	8	
7	7	
8-9	5	
10-12	4	
13	3	13
14-15	3	
15/A-16	4	
17-24	3	
25	4	
26-31	3	
Annual 1	5	

Flash
DC, 1959

	LOOSE Near Mint	SLABBED CGC 9.4 NM
105	3850	
106	1100	
107	650	
108	600	
109	440	
110	800	
111	275	
112	300	
113	275	
114	200	
115-116	175	
117	200	
118-120	175	
121-122	135	
123	625	
➥1st Earth-2		
124	90	
125-128	100	
129	200	
➥GA Flash app.		
130	100	15
131-136	100	
137	200	
➥GA Flash app		
138	90	
139	100	
140-144	90	
145	90	405
146-148	90	
149	90	375
150	90	
151	75	295
152	55	232
153-156	55	
157	55	219
158	55	
159	55	265
160	75	330
➥Giant-size		
161-164	35	
165	65	290
166	35	
167	35 ▽	177
168	35	
169	70	
170-174	35	
175	130	664
➥Race w/Superman		
176	35	145
177	35	154
178-179	35	
180	35	204
181	30	101
182-183	30	
184	30	145
185-186	30	
187	35	
188-190	25	
191-195	20	
196	35	
197-198	20	
199	20	100
200	20	
201-209	14	
210	14	56
211-212	14	
213	14	101
214-215	14	
216	14	50
217	14	
218	14	64
219	14	73
220-221	10	
222	10	57
223-225	10	
226	15	
227	10	46
228	10	
229	16	
230	10	
231	10	27
232	19	97
➥100-page issue		
233-234	8	
235	8	33
236	8	38
237	8	
238-262	4	
263	4	13
264-273	4	
274	4	20
275-288	4	
289	5	
290-299	3	
300	5	
301-304	3	
305-306	4	

PRICES FOR OTHER UNSLABBED GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the Loose NM price above

Very Fine (VF) is **2/3** (67%) of NM

Fine (F) is **1/3** (33%) of NM

Very Good (VG) is **1/5** (20%) of NM

Good (G) is **1/8** (12.5%) of NM

△
#353

ACTION COMICS™

Zha-Vam!

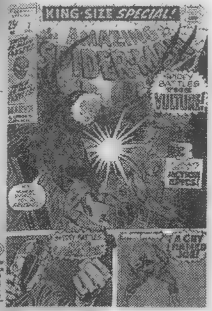
More than half a decade before DC would bring back Fawcett's Captain Marvel, The World's Mightiest Mortal, Superman faced Zha-Vam, a heroic figure imbued with the powers of a number of gods. This issue contained his origin as drawn by Wayne Boring.

Image © 1967 DC

NM Price	351 JUN 67	352 JUL 67	353 AUG 67	354 SEP 67	355 OCT 67	356 NOV 67	357 DEC 67	358 JAN 68	359 FEB 68	360 MAR 68
			Origin of Zha-Vam					Superboy meets Supergirl		80-Page Giant
	$30	$30	$30	$30	$30	$30	$30	$30	$30	$40

THE BOTTOM LINE

Amazing Spider-Man Annual #7★★★½


KING-SIZE SPECIAL!
SPIDER-MAN
VULTURE!

© Marvel

"Spider-Man Vs. The Chameleon" • 10 pp.

Reprinted from *ASM* #1

"Duel to the Death with The Vulture" • 14 pp.

Reprinted from *ASM* #2

"Just a Guy Named Joe" • 12 pp.

Reprinted from *ASM* #38

A good group of reprints included two classics from the early days, when the stories were shorter, making them easier to fit into annual reprints. "Joe" is a good story but an odd choice for a 20-pager, since annuals tended to play up key super-villains.

Marvel
Dec 1970 • X pp.
Writer: Stan Lee
Pencils: Steve Ditko
Inks: Steve Ditko
Cover: John Romita

Best CGC copy: 9.6

Then 25¢ Now $26

	LOOSE Near Mint	SLABBED CGC 9.4 NM
307-349	3	
350	7	
Annual 1	400	

Flash
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	4	
1	5	20
2-20	3	
21-49	2	
50	3	
51-78	2	
79	3	
80	2	
80/Variant	3	
81-90	2	
91	4	
92	8	
➥1st Impulse		
93	5	
94-95	3	
96-99	2	
100	3	
100/Variant	4	
101-149	2	
150	3	
151-199	2	
200	4	
201-206	2	
207	5	
208-210	2	
1000000	3	
Annual 1	3	
Annual 2-4	2	
Annual 5-7	3	
Annual 8	4	
Annual 9	3	
Anl 10-11	4	
Annual 12	3	
Annual 13	4	
Giant 1-2	5	
Special 1	1	
TV 1	4	

Flash Comics
DC, 1940

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	64000	
➥1st Flash, Hawkman		
2	7200	
3	5200	
4	3900	
5	3450	
6	4400	
7	2850	
8-10	2400	
11-13	1675	
14	1550	
15-16	1500	
17-20	1375	
21	1150	
22	1150	3817
23	1150	
24	1650	
25-30	925	
31-40	865	
41-50	775	
51-69	650	
70	650	2175
71-74	650	
75	650	2125
76-79	650	
80	650	1925
81-85	650	
86	2000	
➥1st Black Canary		
87-91	875	
92	2250	
93	930	2413
94-99	930	
100	2200	
101-102	1600	
103	1850	
104	5400	

Flash Gordon
KING, 1966

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	50	89
2	30	
3-7	24	
8	24	35
9-10	32	
11	20	
12	22	
13	18	
14-18	14	
19	10	
20-23	6	
24	5	
25-30	4	
31-37	3	

Flash: Our Worlds at War
DC, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	

Flintstones
DELL, 1961

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	55	
2	38	
3-5	30	
6-7	24	
8-10	20	
11-20	18	
21-30	15	
31-40	12	
41-60	9	

Flintstones
CHARLTON, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	36	133
2	22	
3-5	14	
6-10	9	
11-20	7	
21-30	5	
31-50	4	

Flintstones and the Jetsons
DC, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-21	2	

Flipper
GOLD KEY, 1966

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	25	
2-3	18	

Flying A's Range Rider
DELL, 1953

	LOOSE Near Mint	SLABBED CGC 9.4 NM
2	60	
3	45	
4-5	40	
6-10	35	
11-17	28	
18	28	36
19-24	28	

Flying Nun
DELL, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	32	
2-4	20	

Forbidden Tales of Dark Mansion
DC, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
5	10	
6	10	41
7-9	10	
10-14	8	
15	8	54

Forbidden Worlds
ACG, 1951

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	875	
2	500	
3	465	
4	270	
5-6	290	
7-10	190	
11-15	135	
16-20	100	
21-30	85	
31-40	75	
41-50	54	
51-60	45	
61-70	40	
71-72	35	
73	275	
➥1st Herbie		
74-80	35	
81-85	24	
86	30	
87-90	24	
91-93	20	
94	55	
➥Herbie app		
95-100	20	
101-109	16	
110	35	
➥Herbie app.		
111-113	16	
114	35	
115	16	
116	30	
➥Herbie app.		
117-120	16	
121-124	12	
125	25	
➥1st Magicman		
126-127	12	
128	14	
129	12	
130	14	
131-140	12	
141-145	10	

Forever People
DC, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	132
2	20	38
3-5	16	
6	10	
7	10	63
8	10	61
9	10	
10	10	20
11	10	

Forever People
DC 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	2	

Forgotten Realms
DC, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
2-25	1	
Annual 1	2	

Four Color Comics
DELL, 1939, LISTING BEGINS JULY 1954

	LOOSE Near Mint	SLABBED CGC 9.4 NM
569	28	
570	145	
571	45	
572	42	
573	32	
574	165	
575	85	
576	30	
577	25	
578	55	
579	40	
580	36	
581	50	
582	45	
583	32	
584	50	
585	36	
586	45	
587	22	
588	110	
589	45	
590	65	
591	60	
592	50	
593	30	
594	85	
595	40	
596	375	
➥Turok		
597	55	
598	40	
599	35	
600	65	
601	35	
602	135	
603-604	45	
605	30	
606	90	
607	40	
608	45	
609	65	
610	100	
611	50	
612	32	
613	52	
614	100	
615	45	
616	32	
617	155	
618	50	
619	40	
620	48	
621	36	
622	35	
623	25	
624	80	
625	50	
626	35	
627	65	
628	28	
629	65	
630	30	
631	165	
632	34	
633	30	
634	55	
635	145	
636-637	40	
638	25	
639	145	
640	45	
641	50	
642	45	
643	35	
644	70	
645	50	
646	35	
647	40	
648	55	
649	50	
650	80	
651	35	
652	30	
653	10	
654-655	35	
656	200	
➥Turok		
657	35	
658	6	
659	45	
660	30	
661	35	
662	50	
663	60	
664	145	
665	52	
666	44	
667	40	
668	75	
669	65	
670	36	
671	145	
672	65	
673	60	
674	85	
675	65	

Original Art

Art without words — Lettering on comic art Part 2 Replacing computer lettering

Lettering today often is done by computer on an electronic copy of the page. As a result, the original art can have no text.

Words are often critical to the art. Most humor pages are meaningless without punch lines, and the impact of many story pages lies in how words and art combined tell a story. So it is that many collectors want to restore missing words to their art. In the process, it is critical to not damage the art. One approach is to, not paste the words onto the art, but, rather, onto a clear plastic overlay of archival Mylar. I stress Mylar, because such other clear plastics as acetate contain chemicals that over time can harm your art. Mylar is inert, and sheets or rolls of it can be found at *www.archivalsuppliers.com*; you can buy Mylar art sleeves from Bill Cole (*www.bcemylar.com*) and trim them down.

To get the words, enlarge the page in the printed comic book to the same size as the art. You can use either a good-quality copier (most have enlarging options) or scan the page into your computer at a high dpi and print out the balloons. (I always do one full-size 11x17 photocopy to use as a guide to check while pasting lettering on the Mylar.) Then you clip the balloons, captions, and other lettering and carefully paste it to the front of the Mylar, which is lying atop the art so you can position the text in the right places on the page. By mounting the words on the *outside* of the Mylar, neither the glue nor the words touch the art — only the inert Mylar.

Continued next month!

— George Hagenauer

Kryptonian leprosy story; Neal Adams covers

President Superman

Giant

	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375
	APR 68	MAY 68	JUN 68	JUL 68	AUG 68	SEP 68	OCT 68	NOV 68	DEC 68	JAN 69	FEB 69	MAR 69	APR 69	MAR 69	APR 69
NM Price	$30	$30	$30	$30	$30	$30	$30	$30	$30	$30	$30	$30	$40	$20	$20

Duck Prince

Vol. 1: Transformation

Comparisons to The Ugly Duckling are obvious, but there is Cinderella in this love fantasy-comedy. Shy Reiichi is so short, fat, and ugly that everyone makes fun of him except kind-hearted Yumiko. But even Yumiko thinks he looks like her grotesque bulldog-pup, Mister. When Reiichi is almost killed saving Mister from being hit by a car, Mister (actually an enchanted prince) turns him into the most handsome highschooler on Earth as a reward.

CPM MANGA
WRITER:
AI MORINAGA
ARTIST:
AI MORINAGA
B/W • 176 PGS.
$9.99

But it's no happily-ever-after! Reiichi's mother and bratty sisters still nag the shy boy. Whenever he tries to confess his love to Yumiko, he turns back into his ugly original body. Mister's gratitude only goes so far; he is trying to regain his human body to become Yumiko's boyfriend himself. Can Reiichi escape his mother's and sisters' psychological dominance (and elude all the schoolgirls chasing after his handsome bod) long enough to protect Yumiko from Mister's and Prof. Takamura's lechery? *Ranma ½* fans will enjoy *Duck Prince.*

★★★ **— Fred Patten**

www.tokyopop.com
ISBN 1-58664-931-0

	LOOSE Near Mint	SLABBED CGC 9.4 NM
676	25	
677	60	
678	65	
679	135	
680	32	
681	105	
682	75	
683	28	
684	100	
685-686	50	
687	60	
688	75	
689	30	
690	140	
691	25	
692	30	
693	85	
694	55	
695	30	
696	35	
697	25	
698	32	
699	68	
700	55	
701	90	
702	75	
703	85	
704	30	
705	55	
706	45	
707	70	
708	65	
709	225	
710	32	
711	26	
712	65	
713	55	
714	90	
715	35	
716-717	90	
718	25	
719	70	
720	75	
721	165	
722	50	
723	110	
724	40	
725	25	
726	40	
727-728	25	
729	35	
730	30	
731	40	
732	150	
733	35	
734	135	
735	200	
➡Crusader Rabbit		
736	40	
737	55	
738	75	
739	40	
740	45	
741	75	
742-743	40	
744	30	
745	32	
746	25	
747	60	
748	35	
749	60	
750	65	
751	80	
752	115	
753	30	
754	55	
755	40	
756	34	
757	90	
758	70	
759	100	
760	135	
761	115	
762	90	
763	60	
764	26	
765	25	
766	40	
767	75	
768	50	
769	75	
770-771	35	
772	65	
773	50	
774	25	
775	95	
776	50	
777	65	
778	55	
779	45	
780	145	
781	90	
782	45	
783	25	
784	75	
785	95	
786	65	
787	42	
788	70	
789	45	
790	175	
791	80	
792	25	
793	30	
794	100	
795	75	
796	45	
797	65	
798	45	
799	30	
800	65	
801	25	
802	70	
803-804	55	
805	140	
806	60	
807	35	
808	80	
809-810	32	
811	115	
812	85	
813	95	
814	55	
815	75	
816	95	
817	25	
818	55	
819	40	
820	70	
821	80	
822	115	
823	25	
824	9	
825	45	
826	225	
➡Spin and Marty		
827	30	
828	35	
829	55	
830	95	
831	65	
832	40	
833	60	
834	45	
835	40	
836	75	
837	60	
838	50	
839	75	
840	45	
841	25	
842	64	
843	75	
844	65	
845	125	
846	115	
847	45	
848	40	
849	65	
850	35	
851	75	
852	25	
853	45	
854	135	
855	45	
856	40	
857	65	
858-859	45	
860	115	
861	35	
862	75	
863	30	
864	44	
865	85	
866	70	
867	44	
868	30	
869	75	
870	30	
871	32	
872	125	
873	45	
874	75	
875	30	
876	95	
877	100	
878	225	
➡Peanuts		
879	35	
880	40	
881	35	
882	165	
883	40	
884	80	
885	85	
886	35	
887	110	
888	25	
889	110	
890	70	
891	75	
892	200	
➡Maverick		
893	55	
894	25	
895	105	
896	85	
897	65	
898	40	
899	45	
900	65	
901	45	
902	26	
903	25	
904	34	
905	200	
➡Annette		
906	30	
907	125	
908	32	
909	25	
910	95	
911	85	
912	190	
913	100	
914	110	
915	68	
916	45	
917	130	
918-919	75	
920	160	
921	65	
922	50	
923	25	
924	95	
925	65	
926	60	
927	35	
928	135	
929	30	
930	115	
931	120	
932	60	
933	145	
934	95	
935	45	
936	40	
937	115	
938	25	
939	45	
940-941	35	
942	55	
943	60	
944	165	
➡Sinbad		
945	95	
946	75	
947	48	
948	45	
949	58	
950	40	
951	110	
952	40	
953	36	
954	80	
955	25	
956	180	
➡Ricky Nelson		
957	90	
958	44	
959	40	
960	140	
961	55	
962	95	
963	45	
964	105	
965	50	
966	70	
967	36	
968	80	
969	165	
970	90	
971	55	
972	120	
973	110	
974	40	
975	65	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

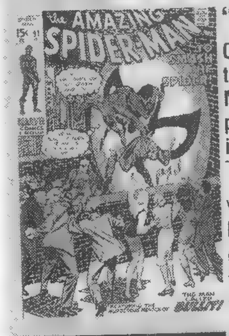
Krause publishes the ONLY books that list Near Mint prices for comic books!

Get them from your local retailer or order them from www.krausebooks.com!

RETROVIEW

Amazing Spider-Man #91

★★★



"To Smash The Spider!"

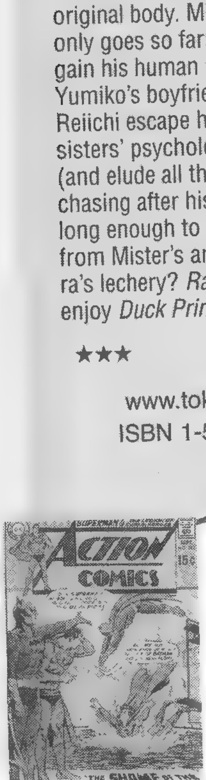
Conservative Sam Bullit runs for district attorney using an anti-Spider-Man campaign, and Gwen Stacy supports him due to Spidey's implication in her father's death.

Suspension of disbelief has to work overtime this go-round. Gwen's hatred of Spider-Man seems overdone, and her support for a man her father didn't like is hard to believe. But the zealous Bullit using the public's fear to gain office works well — until he has his goons rough up Peter. How does that endear Gwen to the guy? The final cliffhanger also comes from left field, as Spidey's spider-sense fails to realize Bullitt and Gwen are inside awaiting Peter.

Marvel
Dec 1970 • 19 pp
Writer: Stan Lee
Pencils: Gil Kane
Inks: John Romita
Cover: John Romita

[illegible] copy: 9.6 Then 15¢ NOW $50

© Marvel



△ #392

ACTION COMICS™

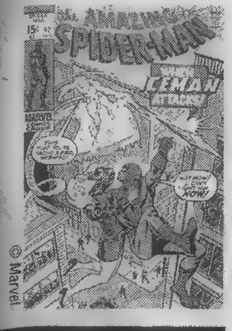
Super offspring

In a series of stories set in a possible future for The Man of Steel and Batman, the duo has moved to the suburbs, married (although their wives were always hidden in shadow) and, by this point, has teen-age sons, each of whom carry on their legacy.

Image © 1970 DC

	376	377	378	379	380	381	382	383	384	385
		Legion back-ups begin			Fights Superman Revenge Squad	Fights Superman Revenge Squad				
	MAY 69	JUN 69	JUL 69	AUG 69	SEP 69	OCT 69	NOV 69	DEC 69	JAN 70	FEB 70
NM Price	$20	$20	$20	$20	$20	$20	$20	$20	$20	$20

Amazing Spider-Man #92 ★★★★



© Marvel

"When Iceman Attacks"

Iceman attacks Spider-Man after Spidey kidnaps Gwen. When Jameson and Robertson confront Bullit on his true views, everything unravels for the sleazy candidate.

It's a nice recovery from last month's exciting but head-scratching set-up. Spidey "kidnapping" Gwen from the apartment to try to talk to her gives Iceman reasonable motivation to attack. Jameson tells Bullit that Peter told them about his attack, which also makes sense. That leads Bullit to kidnap and try to kill Robertson, which is a logical reaction (for him), and the final revelations that end Bullit's campaign are dramatic.

Marvel
Jan 1971 • 19 pp.
Writer: Stan Lee
Pencils: Gil Kane
Inks: John Romita
Cover: John Romita

Best CGC copy: **9.6**

Then 15¢ Now $50

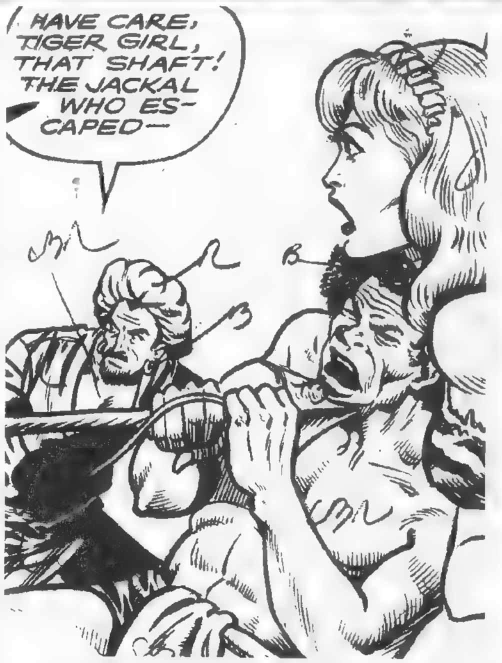
	LOOSE Near Mint	SLABBED CGC 9.4 NM
976	140	
977-979	25	
980	95	
981-983	70	
984	100	
985	65	
986	70	
987	45	
988	40	
989	60	
990	90	
991	30	123
992	90	
993	55	
994	110	
995	45	
996	32	
997	70	
998 ➥Ricky Nelson	175	
999	160	
1000	85	
1001	48	
1002	60	
1003	145	
1004	70	
1005	90	
1006	105	
1007	75	
1008	60	
1009	160	
1010	100	
1011	80	
1012	70	
1013	95	
1014	100	
1015	150	
1016	45	
1017	30	
1018	200	
1019	55	
1020	40	
1021	55	
1022	25	
1023	85	
1024	90	
1025 ➥Disneyland	225	
1026	85	
1027	75	
1028 ➥Rawhide	225	
1029-1030	50	
1031	60	
1032	25	
1033	45	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1034	35	
1035	58	
1036	55	
1037	145	
1038	60	
1039	40	
1040	120	
1041	110	
1042	45	
1043	130	
1044	75	
1045	60	
1046	45	
1047	185	
1048	165	
1049-1050	70	
1051-1052	120	
1053	45	
1054	65	
1055	100	
1056	52	
1057	45	
1058	70	
1059	75	
1060	140	
1061	55	
1062	42	
1063	44	
1064	45	
1065	40	
1066	125	
1067	115	
1068	32	
1069	115	
1070	110	
1071	100	
1072	48	
1073	125	
1074	30	
1075	75	
1076	90	
1077	110	
1078	90	
1079	45	
1080	60	
1081	25	
1082 ➥Spin & Marty	75	
1083	70	
1084	35	
1085 ➥Time Machine	175	
1086	25	
1087	120	
1088	48	
1089	65	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1090	26	
1091	50	
1092	70	
1093	65	
1094	40	
1095	120	
1096	65	
1097	160	
1098	70	
1099	45	
1100	220	
1101	70	
1102	95	
1103	160	
1104	70	
1105	95	
1106	100	
1107-1108	65	
1109 ➥Life of Donald Duck	215	
1110 ➥Bonanza	295	
1111-1112	55	
1113	80	
1114	65	
1115 ➥Ricky Nelson	160	
1116	55	
1117	75	
1118	85	
1119	45	
1120	75	
1121	105	
1122	30	
1123	85	
1124	85	70
1125	80	
1126	65	
1127	85	
1128 ➥Rocky & Friends	400	
1129	90	
1130	85	
1131	25	
1132	50	
1133	60	
1134	100	
1135	30	
1136	60	
1137	45	
1138	75	
1139 ➥Spartacus	165	
1140	45	
1141-1142	70	
1143	40	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1144	85	
1145	130	
1146-1147	65	
1148	100	
1149	40	
1150	100	
1151	40	
1152	265	
1153	40	
1154 ➥Santa Claus Funnies	440	
1155	165	
1156	95	
1157	70	
1158	85	
1159	90	
1160	165	
1161	95	
1162	75	
1163	70	
1164	75	
1165	120	
1166 ➥Rocky & Friends	235	
1167	75	
1168	95	
1169 ➥Sherlock Holmes	165	
1170	85	
1171	25	
1172	55	
1173 ➥Twilight Zone	240	
1174	35	
1175	26	
1176	45	
1177	30	
1178	60	
1179	75	
1180	140	
1181	55	
1182	45	
1183	110	
1184	125	
1185	35	
1186	85	
1187	80	
1188	120	
1189	65	
1190	70	
1191	165	
1192	140	
1193	85	
1194	40	
1195	70	
1196	45	
1197	65	
1198	75	
1199	80	
1200	65	
1201	40	
1202 ➥Rawhide	150	264
1203	60	
1204	40	
1205	70	
1206	25	
1207	80	
1208 ➥Rocky & Friends	225	437
1209	65	
1210	85	
1211	80	
1212	30	
1213	100	
1214	45	
1215	70	
1216	80	
1218	55	
1219-1220	75	
1221 ➥Bonanza	180	
1222	25	
1223	55	
1224	40	
1225	85	
1226	55	

Original Art


I HAVE CARE, TIGER GIRL, THAT SHAFT! THE JACKAL WHO ESCAPED—

Art Butchers 1 — Fiction House and Jerry Iger

It's hard to tell who is to blame — Fiction House Comics or Jerry Iger — for the defacement of thousands of pages of prime Fiction House art with coloring codes done in blue pencil. To Iger's credit, his shop did not use the process on the art they produced for Superior Comics or for Seven Seas. However, most of the Fiction House art I've seen or own is covered in blue pencil coloring notations.

In the Golden and Silver Age, most publishers did on photostats the coloring and the indicators of what color grades to use (modern-day photocopiers not being invented then), Photostats being essentially black-and-white photos of the art, shot to the final size of a printed comic book.

By doing color indications right on the art, Fiction House and Iger were spared the costs of making a photostat. While this sounds trivial, it needs to be put into the perspective of the age. Iger was paying $3 a page for pencil art and a few dollars more for inks, lettering, and script. So it was that saving a 50¢ stat saved at least 10% of the cost of the job, increasing the studio's profits. Unfortunately, it also left a lot of defaced art.

Some art did somehow escape the blue pencil. Oddly unmarked Fiction House art rarely brings more when sold than pages heavily blue-pencilled.

Next Month: The debate on removing the coloring notations!

*— **George Hagenauer** reports on original art markets for CBG. Write him at **yellowkd@terracom.net.***

			April Fool's issue				Legion back-ups end				Imaginary Story	Imaginary Story			
	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400
	MAR 70	APR 70	MAY 70	JUN 70	JUL 70	AUG 70	SEP 70	OCT 70	NOV 70	DEC 70	JAN 71	FEB 71	MAR 71	APR 71	MAY 71
NM Price	$20	$20	$20	$20	$20	$20	$20	$20	$20	$20	$20	$20	$20	$20	$17

Electric Frankenstein!

In homage to one of the "greatest" garage bands that most have never heard of comes this artistic archive of road-show posters and record covers from the punk quartet.

DARK HORSE
WRITER:
SAL CANZONIERI
ARTISTS:
VARIOUS
COLOR • 160 PGS.
$19.95

Either prolifically obscure or unabashedly underground, at least EF has picked a provocative name. Evidently, it has proven to be fertile fodder for doodlers. More than 100 artists (from zinedom's Coop to comicdom's Kerry Gammill and Cameron Stewart) illustrate their own interpretation of the legendary monster, his big-haired bride, and versions of the head-banging undead.

The author knows what he's hyping, since he's one of the group's founders, guitarists, and artists. To the non-clubbing and bar-hopping crowd, this collection is seriously out of tune. But reminiscent of the esteemed tradition of rock 'n' roll poster art (such as that from the famed Fillmore Auditorium in San Francisco), this visual gallery may prove more entertaining (and a better advertisement) than the music itself.

★★★ — **Oliver Chin**

www.darkhorse.com
ISBN: 1-59307-044-6

Four Color Comics
CONTINUED

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1227	85	
1229	115	
1230 ➥Voyage/Bottom Sea	120	
1231	130	
1232	50	
1233	65	
1234	70	
1235	100	
1236	85	
1237 ➥Untouchables	200	
1238	90	
1239	45	
1240	75	
1241	30	
1242-1243	115	
1244	48	
1245 ➥Sherlock Holmes	150	
1246	35	
1247-1248	40	
1249 ➥Danny Thomas	135	
1250	90	
1251	48	
1252 ➥Andy Griffith	240	
1253	85	
1254	60	
1255	80	
1256	65	
1257	80	
1258	75	
1259	70	
1260	100	
1261 ➥Rawhide	140	
1262	70	
1263	80	
1264	40	
1265	75	
1266	26	
1267	85	
1268	25	
1269 ➥Rawhide	140	286
1270	200	
1271	60	
1272	35	
1273	65	
1274	36	
1275 ➥Rocky & Friends	200	
1276	32	
1278	110	
1279	45	
1280	55	
1281	28	
1282	135	
1283	175	
1284	55	
1285	140	
1286 ➥Untouchables	170	
1287	60	
1288 ➥Twilight Zone	150	
1289	100	
1290	25	
1291	70	
1293	25	
1294	65	
1295 ➥Mr Ed	140	
1296	50	
1297	35	
1298	48	
1299	110	
1300 ➥Comancheros	150	
1301	48	
1302	38	
1303	40	
1304	80	
1305	100	
1306	65	
1307	42	
1308	125	
1309	95	
1310	65	
1311 ➥Rocky & Friends	200	
1312	55	
1313-1328	80	
1330 ➥Brain Boy	135	
1332	80	
1333	58	
1335	35	
1336	48	
1337	90	
1341 ➥Andy Griffith	210	
1348	75	
1349	110	
1350	55	
1354	70	

Four-Star Battle Tales
D●, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	71
2-5	5	

Four Star Spectacular
DC, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	42
2-6	5	

Fox and the Crow
DC, 1951

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	775	
2	400	
3-5	285	
6-10	195	
11-15	135	
16-20	120	
21-30	90	
31-40	85	
41-61	60	
62-80	42	
81-94 ➥1st Stanley	26	
95	50	
96-100	22	
101-108	18	

Fraction
DC, 2004

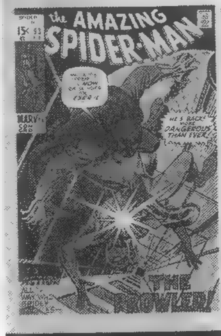
	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	

Frankenstein
MARVEL, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	24 ▽	134
2	12	
3	9	
4	9	34
5	9	
6	7	57
7	7	
8	10	59
9	10	73
10	6	
11-17	5	
18	5	39

RETROVIEW

Amazing Spider-Man #93 ★★★½


the AMAZING SPIDER-MAN
HE'S BACK! MORE DANGEROUS THAN EVER!
THE PROWLER!

Marvel
Feb 1971 • 19 pp
Writer: Stan Lee
Pencils: John Romita
Inks: John Romita
Cover: John Romita

"The Lady and — The Prowler!"

Worried that Spider-Man has misused him, The Prowler tries to capture him. Meanwhile, Gwen's uncle invites her to visit in England, and she goes when Peter doesn't stop her.

The Prowler's motivations work well for this confrontation, as a response to his doing a favor for his friend Spidey in *ASM* #87. "Bringing Spidey to justice" seems a bit overdone, but asking about his role in Stacy's death would be reasonable. The scene of Peter agonizing over whether he should ask Gwen not to go to London is nicely done, although the final scene — Pete just missing her at the airport, as her plane leaves — has cliché written all over it.

© Marvel

Best CGC copy: 9.6 **Then 15¢ Now $50**

Frankenstein Mobster
IMAGE, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-3	3	

Fray
DARK HORSE, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	10
2-8	3	

Freak Force
IMAGE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-7	2	
8-18	3	

Freak Force
IMAGE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Freedom Fighters
DC, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	39
2-3	4	
4-15	3	

From Beyond the Unknown
DC, 1969

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	35	
2	18	
3-5	13	
6	10	
7	12	
8	12	44
9	12	
10	12	34
11	10	42
12-17	10	
18-25	8	

Frontline Combat
E.C., 1951

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	535	
2	340	
3	250	
4-5	200	
6-10	150	
11-15	120	

F-Troop
GOLD KEY, 1966

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	50	
2	40	
3-5	36	
6-7	32	

Funny Stuff
DC, 1944

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	550	
2	275	
3-4	150	
5	140	
6-10	100	
11-15	80	
16	80	255
17-20	80	
21	60	
22	100	
23-30	60	
31-40	40	
41-50	32	
51-59	26	
60-70	20	
71-79	16	

Further Adventures of Indiana Jones
MARVEL, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-34	2	

Fury
DELL, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	25	

Fury of Firestorm
DC, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-10	2	
11-64	1	
Annual 1-5	2	

Futurama
BONGO, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	28
2-13	3	

Gangbusters
DC, 1947

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	565	
2	300	
3	200	
4-5	175	
6-8	140	
9 ➥Lady Cop	140	236
10	140	
11	110	288
12	110	
13	110	256
14	150	
15-16	85	
17	150	
18-20	85	
21-30	70	
31-51	54	
52-67	44	

Geeksville
IMAGE, 2000

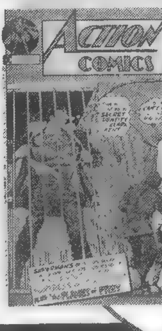
	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-6	3	

Gene Autry Comics
DELL, 1946

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	475	
2	265	
3	200	
4-5	145	
6-10	125	
11-20	85	
21-40	60	
41-60	45	
61-80	38	
81-90	30	
91-100	28	
101	20	

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC® 9.4 (NM) copies** of each issue.

- ▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**
- ▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**
- △ An open up arrow indicates the average price paid has gone **up since last month**
- ▽ An open down arrow indicates the average price paid has gone **down since last month**



△
#407

Image © 1971 DC

ACTION COMICS™

Movie previews

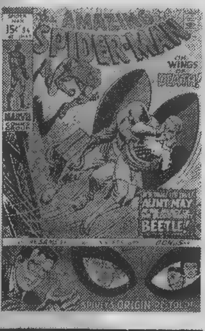
In a story that predated *Superman II* by almost a decade, Lex Luthor invades The Fortress of Solitude. However, in this tale, there's no weird power-draining chamber, no romance with Lois, and no super-amnesia kiss at the end.

THE BOTTOM LINE

Goes to 25¢; 52 pgs.@ (403)
Teen Titans reprints (409, 410)

	401 JUN 71	402 JUL 71	403 AUG 71	404 SEP 71	405 OCT 71	406 NOV 71	407 DEC 71	408 JAN 72	409 FEB 72	410 FEB 72
NM Price	$17	$17	$17	$17	$17	$17	$15	$15	$15	$13

Amazing Spider-Man #94 ★★★


© Marvel

"On Wings of Death!"

The Beetle goes on a crime rampage and kidnaps Aunt May in the process. Enraged by the way his life has been going, Spider-Man takes him down hard and fast.

For some reason, we recap much of Spidey's life in this issue: six pages for his origin and a few panels for his supporting cast. Was Stan getting warmed up for #100, or did John Romita not have enough plot to create a full story? Aunt May once again being in the path of a random criminal is a bit hard to take, too. Overall, this issue was minor Spidey — but, with Lee and Romita on hand, that still made it a pretty good Done in One story.

Marvel
Mar 1971 • 19 pp.
Writer: Stan Lee
Pencils: John Romi
Inks: Sal Buscema
Cover: John Romi

Best CGC copy: 9.8 **Then 15¢ NOW $60**

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Generation X MARVEL, 1994		
-1	2	
0.5	3	
1-24	2	
25	3	
26-49	2	
50	3	
51-56	2	
57	3	
58-74	2	
75	3	
Annual 1995	4	
Anl '96-97	3	
Annual 1998	4	
Special 1	4	
Ashcan 1	1	
Holiday 1	4	
Gen¹³ IMAGE, 1994		
0	4	
0.5	2	
1	4	
2-5	3	
Ashcan 1	4	
Gen¹³ IMAGE, 1994		
0	3	
1	3	31
1/Puzzle cover	40	
2-10	3	
11	3	23
12-24	3	
25	4	
26-49	3	
50	4	
51-77	3	
3D 1	5	
Annual 1	3	
Anl '99-00	4	
Ghost DARK HORSE, 1994		
1-24	3	
25	4	
26-36	3	
Special 1-3	4	
Ghost DARK HORSE, 1998		
1	4	
2-22	3	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Ghost in the Shell DARK HORSE, 1995		
1	25	24
2	14	
3-4	10	
5-6	8	
7-8	7	
Ghost in the Shell 2 DARK HORSE, 2003		
1	4	
1/Hologram	10	
2-11	4	
Ghostly Haunts CHARLTON, 1971		
20	6	
21-24	5	
25	5	26
26-30	5	
31-40	4	
41-58	3	
Ghost Rider MARVEL, 1973		
1	125 ▲	489
2	26	125
3	25	80
4	25	118
5	25	80
6	20	76
7	20	
8	14 ▽	52
9	14	
10	14 ▽	59
11-17	12	
17/30 cent	20	
18	12	48
18/30 cent	20	
19	12	
19/30 cent	20	
20	9	36
21-30	7	
31-34	6	
35	6	23
36-49	6	
50	4	
51-64	3	
65	3	10
66-67	3	
68	5	
69-80	3	
81	4	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Ghost Rider MARVEL, 1990		
-1	2	
1	4	20
2-6	3	
7-27	2	
28	3	
29-30	2	
31	3	
32-49	2	
50	3	
51-60	2	
61	3	
62-92	2	
93	3	
Annual 1-2	3	
Ghosts DC, 1971		
1	73 ▽	324
2	25	
3-5	17	
6-10	10	
11-19	8	
20	8	39
21-30	6	
31-39	5	
40	6	
41-47	5	
48	5	10
49-50	5	
51-66	4	
67	4	17
68-70	4	
71-112	3	
Giant-Size Avengers MARVEL, 1974		
1	24	
2	16	
3	18	75
4	18	73
5	10	43
Giant-Size Captain America MARVEL		
1	14	69
Giant-Size Captain Marvel MARVEL		
1	10	62

	LOOSE Near Mint	SLABBED CGC 9 4 NM
Giant-Size Chillers MARVEL, 1974		
1	13	80
Giant-Size Chillers MARVEL, 1975		
1	9	
2-3	6	
Giant-Size Conan MARVEL, 1974		
1	6	53
2	4	35
3	4	
4	4	15
5	4	
Giant-Size Creatures MARVEL, 1974		
1	10	88
Giant-Size Daredevil MARVEL, 1975		
1	8	
Giant-Size Defenders MARVEL, 1974		
1	7	76
2	5	
3	5	48
4-5	4	
Giant-Size Doc Savage MARVEL, 1975		
1	6	37
Giant-Size Doctor Strange MARVEL, 1975		
1	6	47
Giant-Size Dracula MARVEL, 1974		
2	6	
3	5	
4	5	49
5	5	62
Giant-Size Fantastic Four MARVEL, 1974		
1	15	
2	8	45
3	7	
4	8	
5	6	35
6	6	32
Giant-Size Hulk MARVEL, 1975		
1	6	83
Giant-Size Invaders MARVEL, 1975		
1	5	58
Giant-Size Iron Man MARVEL, 1975		
1	8	62
Giant-Size Kid Colt MARVEL, 1975		
1	16	
2	12	142
3	12	76

New Comics Stats

Top ordered comics for June

Comics shops ordered more than **6.53 million comic books** from **Diamond Comic Distributors** in June, and **DC**'s ***Identity Crisis*** #1 and its variants just nudged ***Superman*** #206 for first place.

Diamond again sold more Marvel comic books than DCs, and the gap widened from May. It narrows further when looking at dollars and trade paperbacks.

Share of Top 300 (Units)

Publisher	Share
Marvel	50.71%
DC	32.12%
Image	4.33%
Dark Horse	3.68%
Devil's Due	2.06%
Dreamwave	1.54%
Idea/Design	1.02%
Archie	0.73%
Aspen	0.47%
MV Creations	0.40%

Orders shown below are **estimates**:

	Comic Book	Price	Publisher	Orders
1	Identity Crisis #1	$3.95	DC	163,100
2	Superman #206	$2.50	DC	162,100
3	Astonishing X-Men #2	$2.99	Marvel	133,800
4	Ultimate Spider-Man #60	$2.25	Marvel	104,800
5	Ultimate Spider-Man #61	$2.25	Marvel	101,200
6	Ultimate Fantastic Four #6	$2.25	Marvel	101,000
7	Ultimate Fantastic Four #7	$2.25	Marvel	99,400
8	Uncanny X-Men #445	$2.25	Marvel	98,700
9	X-Men #158	$2.25	Marvel	96,800
10	Ultimate Fantastic Four #8	$2.25	Marvel	96,700
11	Ultimate X-Men #47	$2.25	Marvel	95,300
12	Ultimate X-Men #48	$2.25	Marvel	94,200
13	Amazing Spider-Man #509	$2.25	Marvel	88,300
14	Wolverine End #4	$2.99	Marvel	83,900
15	Marvel Knights Spider-Man #3	$2.99	Marvel	82,700
16	Amazing Spider-Man #508	$2.25	Marvel	82,300
17	JLA #100	$3.50	DC	75,400
18	Batman #629	$2.25	DC	72,000
19	Wolverine #16	$2.25	Marvel	67,500
20	Teen Titans #12	$2.50	DC	66,400
21	Amazing Fantasy #1	$2.99	Marvel	60,500
22	Excalibur #2	$2.99	Marvel	59,800
23	New X-Men #2	$2.99	Marvel	58,900
24	Avengers #84	$2.25	Marvel	57,100
25	Daredevil #61	$2.99	Marvel	53,800
26	Conan #5	$2.99	Dark Horse	51,300
27	Spectacular Spider-Man #15	$2.25	Marvel	51,000
28	Spectacular Spider-Man #16	$2.25	Marvel	50,500
29	Fantastic Four #514	$2.25	Marvel	49,900
30	Punisher #7	$2.99	Marvel	48,100
31	Punisher #8	$2.99	Marvel	47,500
32	Action Comics #816	$2.50	DC	47,100
33	Aston. X-Men #1: Directors Cut	$3.99	Marvel	46,700
34	Flash #211	$2.25	DC	45,700
35	Identity Disc #1	$2.99	Marvel	44,700
36	Adventures of Superman #629	$2.50	DC	44,500
37	Incredible Hulk #73	$2.25	Marvel	44,300
38	Marvel Knights 4 #6	$2.99	Marvel	44,100
39	Wolverine/Punisher #4	$2.99	Marvel	44,000
40	Outsiders #13	$2.50	DC	43,300
41	JSA #62	$2.50	DC	42,700
42	Wanted #4	$2.99	Image	42,200
43	Robin #127	$2.25	DC	40,800
44	JLA Another Nail #2	$5.95	DC	40,500
45	Powerless #1	$2.99	Marvel	39,800
46	Doom Patrol #1	$2.50	DC	39,300
47	Avengers/Thunderbolts #4	$2.99	Marvel	38,300
48	Exiles #48	$2.99	Marvel	38,100
49	Transformers Gen. 1 Vol 3 #5	$2.95	Dreamwave	37,700
50	X-Men Unlimited #3	$2.99	Marvel	36,700

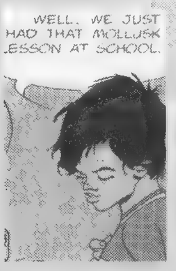
Source: *Diamond Comic Distributors, Comics & Games Retailer magazine*

[illegible]	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425
	Reprints Eclipso's origin			Goes to 20¢; page count drops							Green Arrow back-ups begin		Human Target's origin		
	APR 72	MAY 72	JUN 72	JUL 72	AUG 72	SEP 72	OCT 72	NOV 72	DEC 72	JAN 73	FEB 73	MAR 73	APR 73	JUN 73	JUL 73
NM Price	$13	$12	$12	$12	$12	$11	$11	$11	$14	$11	$11	$11	$10	$10	$19

Hey, Nick!

Are You Dreaming?

While European artist Hermann is usually associated with the gritty post-apocalyptic series *Jeremiah* (seen briefly in America as a Showtime TV series), this pleasant children's fantasy comes as a change of pace.


WELL. WE JUST HAD THAT MOLLUSK LESSON AT SCHOOL.

SAF COMICS
WRITER:
MORPHEE
ARTIST:
HERMANN
COLOR • 52 PGS.
$12.95

Nick, a boy who desperately wants, but isn't allowed, to have animals gets an entire menagerie in his dreams, where these talking fauna need Nick's help against the blustery Captain Boom, who wants them for his zoo.

Boom's not all that threatening an antagonist, having the design flaw of blowing up (leaving only his hat) whenever he gets flustered. This happens often, as Nick, through kindness, bravery, and wit, gets the better of him at every turn.

It's really just an extended, acknowledged homage to the classic comic strip *Little Nemo* (Nick has a Nemo poster in his bed room), but it's also beautifully drawn and full of wonderful flights of fantasy, like a pink floating island that becomes a refuge for the animals. Here's a graphic novel that makes a great bedtime story.

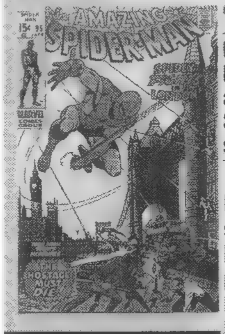
★★★½ — **S.A. Bennett**

www.safcomics.com
ISBN: 1-59396-015-8

RETROVIEW

Amazing Spider-Man #95

★★★½



"Trap for a Terrorist!"

Peter flies to London to see Gwen but becomes involved with terrorists who attack his plane on landing. When Spidey makes the news, Peter can't show up at Gwen's.

I laugh out loud every time I read Robbie Robertson telling Peter, "I'm still city editor here! I'll send you to England — to bring back some news-pix!" Yeah, city editors have huge budgets for taking "news-pix" of Brits! But the story flows logically and is pretty exciting. Interestingly enough, after Peter decides not to visit Gwen, she's seen watching Spidey on TV and wishing Peter had come after her — so apparently she didn't make the connection Peter was sure she would.

Marvel
Apr 1971 • 19 pp.
Writer: Stan Lee
Pencils: John Romita
Inks: Sal Buscema
Cover: John Romita

© Marvel

Best CGC copy: 9.8

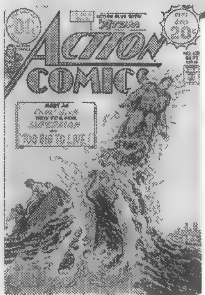
Then 15¢ NOW $45

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Giant-Size Man-Thing		
MARVEL, 1974		
1	8	57
2-3	6	
4	10	37
5	8	45
Giant-Size Marvel Triple Action		
MARVEL, 1975		
1	5	
2	4	45
Giant-Size Master of Kung Fu		
MARVEL, 1974		
1	8	
2	5	
3-4	4	
Giant-Size Power Man		
MARVEL, 1975		
1	4	64
Giant-Size Spider-Man		
MARVEL, 1974		
1	36	147
2	12	48
3	12	48
4	38	157
➥Punisher app		
5	12	50
6	12	50
Giant-Size Super-Heroes		
MARVEL, 1974		
1	16	82
Giant-Size Super-Stars		
MARVEL, 1974		
1	5	72
Giant-Size Super-Villain Team-Up		
MARVEL, 1975		
1	7	64
2	6	30
Giant-Size Thor		
MARVEL, 1975		
1	20	78
Giant-Size Werewolf By Night		
MARVEL, 1974		
2	6	
3-4	5	
5	5	43
Giant-Size X-Men		
MARVEL, 1975		
1	800 ▽	1486
2	80	118
G.I. Combat		
DC, 1957		
44	350	
45	225	
46	115	
47-50	100	
51-60	85	
61-66	70	
67	110	
➥1st Tank Killer		
68-86	70	
87	260	
➥1st Haunted Tank		
88-100	55	
101-110	45	
111-113	38	
114	75	
➥Haunted Tank origin		
115-120	28	
121-140	22	
141-145	8	
146-150	10	
151-160	8	
161-180	7	
181-195	5	
196	5	19
197-200	5	
201-228	4	
229	4	30
230-250	4	
251-257	3	
258	3	15
259-288	3	
Gidget		
DELL, 1966		
1	100	
GI Joe		
DARK HORSE, 1995		
1-4	2	
GI Joe		
DARK HORSE, 1996		
1-4	3	
G.I. Joe		
IMAGE, 2001		
1	3	15
2	3	7
3	3	10
4	4	
5	3	6
6-25	3	
G.I. Joe		
DEVIL'S DUE, 2004		
26-30	3	
G.I. Joe: Frontline		
IMAGE, 2002		
1-18	3	
G.I. Joe Order of Battle		
MARVEL, 1986		
1	1	18
2-4	1	
G.I. Joe, A Real American Hero		
MARVEL, 1982		
1	10 ▽	37
2	4	16
3	4	16
4	4	18
5	4	25
6-9	4	
10	6	30
11	4	17
12-13	4	
14	4	18
15-18	4	
19	6	30
20	4	22
21	15 ▽	96
➥Silent issue		
22-25	4	
26	4	33
27	4	17
28-33	4	
34	4	8
35-45	4	
46	4	10
47-52	4	
53	4	20
54	4	
55	4	13
56	3	7
57-74	3	
75	3	11
76-94	3	
95	3	19
96-151	3	
152	7	36
153	7	29
154	7	
155	16	62
➥Low circulation		
Yearbook 1	3	
YB 2-YB 4	2	
SP 1	20	99
G.I. Joe: Reloaded		
DEVIL'S DUE, 2004		
1	5	
2-3	3	
G.I. Joe/ Transformers		
IMAGE, 2003		
1-6	3	
Girl Genius		
STUDIO FOGLIO, 2000		
1-3	3	
4-11	4	
Give Me Liberty		
DARK HORSE, 1990		
1-4	5	
G.I. War Tales		
DC, 1973		
1	12	
2	7	
3-4	6	
Glory		
IMAGE, 1995		
0-11	3	
12-12/A	4	
13-23	3	
Godzilla		
MARVEL, 1977		
1	12 ▲	26
1/35 cent	15 ▲	26
2	6	
2/35 cent	15	
3	5	
3/35 cent	15	
4-5	5	
6-10	4	
11	3	10
12-24	3	
Golden Age		
DC, 1993		
1-4	6	
Gomer Pyle		
GOLD KEY, 1966		
1	40	
2	25	135
3	25	
Gorgo		
CHARLTON, 1961		
1	110	
2	65	
3	48	
4-5	36	
6-10	32	
11-13	24	
14	24	56
15-16	24	
17-18	16	
19	16	57
20-23	16	
Gotham Central		
DC, 2003		
1-18	3	
Bk 1	10	
Grand Prix		
CHARLTON, 1967		
16	14	
17-20	8	
21-31	5	
Great Comics		
GREAT COMICS, 1941		
1	500	415
2	285	
3	660	
Great Gazoo		
CHARLTON, 1973		
1	20	
2	12	
3-20	10	
Green Arrow		
DC, 1988		
0	3	
1	4	14
2	2	7
3-20	2	
21	3	
22-49	2	
50	3	
51-74	2	
75	3	
76-95	2	
96-99	3	
100	7	
101	18	39
102-124	2	
125	4	
126-136	3	
137	4	14

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.


△
#439

ACTION COMICS™

Ja think I was a spaceman?

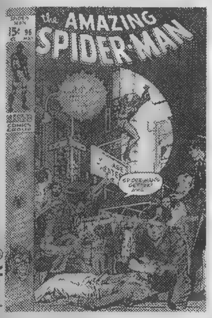
Ersatz Popeye Capt. Strong (introduced in *Action* #421) returns and is threatened by a super-strong brute of a bruiser who wants the secret seaweed that gives Strong his muscles. Superman intervenes and finds his own powers inadequate to the task.

Image © 1974 DC

THE BOTTOM LINE

	426 AUG 73	427 SEP 73	428 OCT 73	429 NOV 73	430 DEC 73	431 JAN 74	432 FEB 74	433 MAR 74	434 APR 74	435 MAY 74
							Fights Toyman			
NM Price	$8	$8	$8	$8	$8	$8	$8	$8	$8	$8

Amazing Spider-Man #96 ★★★


© Marvel

"— And Now, The Goblin!"

Spider-Man saves a boy high on drugs from falling off a roof. Then, little by little, Norman Osborn remembers his other identity and finally dons his Goblin costume.

Hey, look who's finally back! After teasing us many times with his faulty memory, Norm finally becomes a menace. This issue begins a classic three-issue story notable for two things: the return of the Goblin, of course, but also a drug theme that led to the next two issues not being approved by the Comics Code. That action, along with DC's later drug-related tale in *Green Lantern/Green Arrow*, led to the Code's being revised! And it all began right here.

Marvel
May 1971 • 19 pg.
Writer: Stan Lee
Pencils: Gil Kane
Inks: John Romita
Cover: Gil Kane

Last CGC copy: 9.8 **Then 15¢ Now $85**

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1000000	3	
Annual 1	4	
Annual 2-5	3	
Annual 6-7	4	

Green Arrow
DC, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	
3-4	2	

Green Arrow
DC, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	6	
2/Variant	20	
3-38	3	

Green Arrow: Longbow Hunters
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-3	3	

Green Arrow: Wonder Year
DC, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Green Goblin
MARVEL, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	11
2	2	7
3-13	2	

Green Lantern
DC, 1941

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1 ➥Grn Lantern origin	28500	
2	6300	
3	4450	
4	3400	
5	2325	
6-7	1800	
8-10	1525	
11-20	1220	
21-30	1075	
31-34	915	
35-38	1140	

Green Lantern
DC, 1960

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1 ➥1st Guardians	2900	
2	775	
3	475	
4-5	350	
6	300	
7-10	250	
11-13	185	
14	150	
15-16	145	
17	135	555
18-20	135	
21-24	120	
25	120	623
26	120	
27	120	486
28	120	387
29-30	110	
31-33	70	
34	70 ▽	258
35	70	280
36	70	
37	70	252
38	70	337
39	70	221
40 ➥GA Lantern app	320	1262
41	50 ▲	263
42-50	50	
51	40	148
52	40	286
53-55	40	
56	40	145
57	40	146
58	40	240
59 ➥1st Guy Gardner	110 ▽	447
60-63	40	
64	40	155
65	40	266
66	40	122
67-70	40	
71-72	24	
73	24	240
74-75	24	
76 ➥Green Arrow starts	200	2009
77	75 ▽	246
78	75	
79	58	
80	58	179
81	45	218
82	45	193
83	45	156
84	45	206
85	45	189
86 ➥Drug issue	60 ▲	197
87	50	196
88	20	98
89	30	194
90-92	10	
93-96	9	
97	9	37
98-99	9	
100	10	
101	9	
102-111	4	
112	8	
113-115	3	
116	8	28
117-121	3	
122	4	
123	6	
124-130	3	
131-135	2	
136-139	3	
140	2	
141-144	3	
145-149	2	
150	5	18
151-193	2	
194	3	
195	4	15
196-205	2	
Special 1-2	3	

Green Lantern
DC, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	4	
1	7	24
2	3	
3-26	2	
27-45	1	
46	4	15
47	2	
48-49	5	
50	5	19
51	3	
52-80	2	
81	3	
81/Variant	4	
82-99	2	
100	3	
101-149	2	
150	4	
151-175	2	
176	8	
177	4	
1000000	3	
Annual 1-3	3	
Annual 4	4	
Annual 5	3	
Annual 6	4	
Annual 7-8	3	
Annual 9	4	
Annual 1963	5	
Giant 1-2	5	
Giant 3	6	
3D 1	5	
3D 1/Ltd.	17	

Green Lantern Corps
DC, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
205-224	2	
Annual 1	3	
Annual 2-3	2	

Green Lantern: Emerald Dawn
DC, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	2	

Green Lantern: Emerald Dawn II
DC, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
2-6	1	

Green Lantern: Our Worlds At War
DC, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	

Gregory
DC, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	
2	5	
3	8	
3/Gold	9	
4	5	

Grendel
COMICO, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	45	70
2	35	74
3	26	81

Grendel
COMICO, 1986

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2-5	4	
6-15	3	
16	4	
17-32	3	
33	4	
34-39	3	
40	4	

Greyshirt: Indigo Sunset
DC, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	4	

Grifter
IMAGE, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-10	2	

Grifter
IMAGE, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-14	3	

Grim Ghost
ATLAS, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-3	2	

Groo The Wanderer
PACIFIC, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	7	27
2	5	
3-4	4	
5-8	3	

New Comics Stats

Top sellers at retail for June

Where the list on the previous page represented what comic books retailers **ordered and received** in June, the rankings below represent what retailers **said they sold**, in reports at month's end to ***Comics & Games Retailer*** magazine.

While not as exact as order data, this ranking helps to show those titles that are performing better in shops than their orders would indicate. **Marvel**'s ***Astonishing X-Men*** for example, came in 3rd in orders for the month but was the best-selling title in shops for the month.

1 Astonishing X-Men
2 Superman
3 Ultimate Fantastic Four
4 Ultimate Spider-Man
5 Ultimate X-Men
6 Identity Crisis
7 Amazing Spider-Man
8 Uncanny X-Men
9 X-Men
10 Teen Titans
11 Superman/Batman
12 Marvel Knights: Spider Man
13 JLA
14 Batman
15 New X-Men
16 Wolverine
17 Wolverine: The End
18 Daredevil
19 JSA
20 Secret War
21 Excalibur
22 District X
23 Punisher
24 Supreme Power
25 Fantastic Four
26 Conan
27 Firestorm
28 Spectacular Spider-Man
29 JLA: Another Nail
30 Identity Disc
31 Outsiders
32 Y: The Last Man
33 Avengers
34 Wanted
35 Avengers: Thunderbolts
36 Transformers Gen.1 Vol. 3
37 Action Comics
38 Flash
39 Incredible Hulk
40 Seaguy
41 Supergirl
42 Powerless
43 Batman: Gotham Knights
44 Nyx
45 Daredevil: Father
46 Adventures of Superman
47 Robin
48 Birds of Prey
49 The Goon
50 Wonder Woman

"*Conan* is nearly my #1 seller — many new customers thanks to this title. *Superman/Batman* is red-hot with Michael Turner. Many new readers on this title now that he is on board, and all back issues from this title have sold out."

Ryan Lopes, High Octane Comics
Kamloops, British Columbia

"Azzarello and Lee's Superman and Whedon and Cassaday's *Astonishing X-Men* are selling far past my expectations. Trade paperback sales are up across the board, but, in particular, collections of recent Marvel series (such as *Supreme Power*) seem to do well, since I can't reorder the issues and people want to read them!"

Jefferson Powers, Clockwork Comics
and Games, Englewood, Colo.

"The 'Avengers Disassembled' crossovers are giving titles like *Iron Man* and *Thor* a temporary sales boost: a good sign for the upcoming *Avengers* #500. The new Robin made a few new readers check out the series. *Superman* still sells well, but not as strong as Lee's run on *Batman*. The only other book I can see Jim Lee doing that would match the sales and excitement would be a return to *X-Men*."

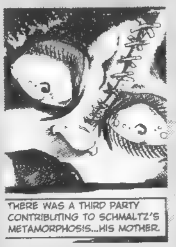
J.C. Glindmyer, Earthworld
Comics, Albany, N.Y.

	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450
		100 pages				Flash appears	Atom back-up	100 pages	Goes to 25¢			Atom back-up		Giant	
	JUN 74	JUL 74	AUG 74	SEP 74	OCT 74	NOV 74	DEC 74	JAN 75	FEB 75	MAR 75	APR 75	MAY 75	JUN 75	JUL 75	AUG 75
NM Price	$8	$25	$8	$8	$25	$12	$8	$26	$7	$7	$7	$7	$7	$7	$7

Industriacide

Vol. 1

Industriacide is less a comic book than a dark stream-of-consciousness rant against the world, personified in the form of vicious children and a teddy bear. To say this smacks of the work of Jhonen Vasquez, especially *Johnny the Homicidal Maniac*, is an understatement, except that, while writer and artist Sean Dietrich captures Vasquez' bloody violence and dark themes, he misses the humor. An undercurrent of dark comedy is behind almost every Vasquez work and it's sadly missing here, leaving a downbeat, unreadable mess.


THERE WAS A THIRD PARTY CONTRIBUTING TO SCHMALTZ'S METAMORPHOSIS...HIS MOTHER.

RORSCHACH
WRITER:
SEAN DIETRICH
ARTIST:
SEAN DIETRICH
B/W • 120 Pgs.
$11.99

It's not to say that there are no redeeming qualities. Dietrich is obviously a talented artist, and, as art alone, he's drawn a fine 120 pages. But the captions drone on, hiding the pretty pictures. There's even a long, badly lettered text introduction that drones on forever before the art finally shows up.

Perhaps Dietrich would have been better off illustrating someone else's stories. As it is, *Industriacide* is hard to stomach, something even a Goth would find depressing. Even those who buy their happy pills and comics on the same day may want to avoid this.

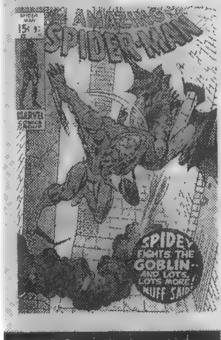
★ **— Steve Horton**

www.rorschachentertainment.com

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Guardians of the Galaxy MARVEL, 1990		
1-24	2	
25	3	
26-29	2	
30-35	1	
35/Variant	3	
36-38	1	
39	3	
40-47	1	
48-50	2	
50/Variant	3	
51-62	2	
Annual 1-4	3	
Gunhawks MARVEL, 1972		
1	9	180
2	6	
3-7	5	
Gunsmith Cats DARK HORSE, 1995		
1-10	3	
Gunsmoke DELL, 1957		
6-10	35	
11-16	25	
17	25	151
18-20	25	
21-27	22	
Gunsmoke GOLD KEY, 1969		
1	30	
2-6	20	
Gun Theory MARVEL, 2003		
1-2	3	
Guy Gardner Reborn DC, 1992		
1-3	5	
Guy Gardner: Warrior DC, 1994		
0-24	2	
25	3	
26-29	2	
29/Variant	3	
30-44	2	
Annual 1	4	
Annual 2	3	
Hacker Files DC, 1992		
1-12	2	
Hammerlocke DC, 1992		
1-9	2	
Hanna-Barbera Super TV Heroes GOLD KEY, 1968		
1 ➥Herculoids	58	
2 ➥Birdman	36	76
3	36	
4-5	30	
6-7	35	
Happy Days GOLD KEY, 1979		
1	15	69
2-3	8	
4	8	39
5-6	8	
Harbinger VALIANT, 1992		
0	4 ▲	51
1	15 ▽	41
2	6	
3-5	4	
6-24	3	
25	4	
26-41	3	
H.A.R.D. Corps VALIANT, 1992		
1	4	
1/Gold	7	
2-4	3	
5-30	2	
Hardy Boys GOLD KEY, 1970		
1	28	
2	18	
3	18	38
4	18	29
Harlem Globetrotters GOLD KEY, 1972		
1	13	
2	9	
3-5	7	
6-12	5	
Harley Quinn DC, 2000		
1	4	
2-10	3	
11	2	
12	3	
13-22	2	
23-38	3	
Harley Quinn: Our Worlds At War DC, 2001		
1	3	
Harvey MARVEL, 1970		
1	20	180
2	12	
3	8	
4-6	6	
Hate FANTAGRAPHICS, 1990		
1	8	
2	5	
3-6	4	
7-30	3	
Haunted CHARLTON, 1971		
1	12	
2-3	6	
4-6	5	
7-10	4	
11-72	3	
73	3	20
74-75	3	
Haunt of Fear E.C., 1950		
1	2250	
2-3	900	
4	675	
5	485	
6-9	375	
10	340	
11-13	250	
14	325	
15	240	
16	240	1052
17	240	
18	260	
19	300	
20	225	
21-28	190	
Have Gun, Will Travel DELL, 1960		
4-5	38	
6-10	35	
11-14	28	
Hawk & the Dove DC, 1968		
1	30	
2	20	120
3	18	
4	18	129
5	18	212
6	18 ▽	78
Hawk and Dove DC, 1988		
1-2	3	
3-5	2	
Hawk and Dove DC, 1989		
1	2	
2-24	1	
25	2	
26-27	1	
28-Annual 2	2	
Hawk and Dove DC, 1997		
1-5	3	
Hawkeye MARVEL, 1983		
1	3	
2-4	2	
Hawkeye MARVEL, 1994		
1-4	2	
Hawkeye MARVEL, 2003		
1-7	3	
Hawkman DC, 1964		
1	350	1687
2	140	
3	85	264
4 ➥1st Zatanna	140	
5	85	238
6	65	257
7-10	65	
11-12	50	
13	50	122
14-15	50	
16-19	36	
20-27	32	
Hawkman DC, 1986		
1	3	
2-17	2	
Special 1	2	
Hawkman DC, 1993		
0-1	3	
2-33	2	
Annual 1-2	4	
Hawkman DC, 2002		
1	3	11
2	3	9
3-28	3	
Hawkworld DC, 1989		
1-3	4	
Hawkworld DC, 1990		
1	3	
2-32	2	
Annual 1-3	3	
Heavy Metal METAL MAMMOTH, 1977		
1	14	
2-3	9	
4-11	7	
12-22	5	
23-193	4	
194	5	
Hee Haw CHARLTON, 1970		
1	13	
2	8	
3-7	6	
Hellblazer DC, 1988		
1	7	33
2	5	
3-13	4	
14-26	3	
27 ➥Gaiman story	9	
28-39	3	
40	4	
41 ➥1st Ennis story	6	
42-46	4	
47-49	3	
50	4	
51-74	3	
75	4	
76-196	3	
Annual 1	6	
Special 1	5	
Hellblazer Special: Bad Blood DC, 2000		
1-4	3	

RETROVIEW

Amazing Spider-Man #97 ★★★½


AMAZING SPIDER-MAN
15¢
MARVEL COMICS GROUP
SPIDEY FIGHTS THE GOBLIN AND LOTS, LOTS MORE! NUFF SAID!

"In the Grip of the Goblin"

Spidey battles The Goblin, who is led to believe The Wall-Crawler has fallen to his death. Harry becomes addicted to pills and needs medical help — just as Gobby attacks again.

Marvel
Jun 1971 • 19 pp.
Writer: Stan Lee
Pencils: Gil Kane
Inks: Frank Giacoia
Cover: John Romita

Stan Lee took a courageous stand in refusing to remove the drug references, which the Code demanded, and publishing this issue without the seal. That could have caused problems with distributors, many of whom refused to carry Codeless comics until this issue — about one of the most popular super-heroes. To be sure, Harry is addicted to uppers and downers, not the marijuana-heroin-LSD-hippie-type drugs that would have been even more controversial.

© Marvel

[illegible] CGC copy: 9.8 Then 15¢ NOW $85

PRICES FOR OTHER UNSLABBED GRADES

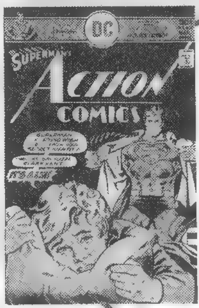
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the Loose NM price above

Very Fine (VF) is **2/3** (67%) of NM

Fine (F) is **1/3** (33%) of NM

Very Good (VG) is **1/5** (20%) of NM

Good (G) is **1/8** (12.5%) of NM



△
#457

ACTION COMICS™

A shared family secret

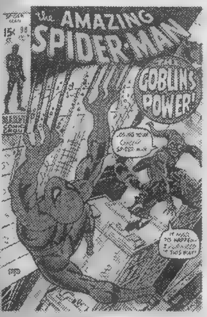
When Pete Ross' son Jon loses the will to live, it's up to Superman to grant the boy's fondest wish and reveal his secret identity to the dying youngster. The tricky part is proving the secret, since, with his powers, Superman can mimic anyone. How would *you* do it?

Image © 1976 DC

THE BOTTOM LINE

	451	452	453	454	455	456	457	458	459	460
	SEP 75	OCT 75	NOV 75	DEC 75	JAN 76	FEB 76	MAR 76	APR 76	MAY 76	JUN 76
			Atom back-up			Mike Grell cover		Fights Blackrock		Mxyzptlk appears
NM Price	$7	$7	$7	$7	$6	$6	$6	$6	$6	$6

Amazing Spider-Man #98 ★★★★



© Marvel

"The Goblin's Last Gasp!"

Spider-Man juggles battling The Goblin and dealing with Harry's medical condition (and capturing his dealer). Meanwhile, Gwen decides to come back to America.

The opening scene is handled superbly, as Peter tries to force The Goblin to recognize that his son needs help. Not wanting his Osborn identity to resurface, Gobby flies off in fear! Spidey's in a tight spot, since he can't just capture Osborn; he's got to wipe away the Goblin identity — and that requires more than strength. The final scene, of Gwen rushing into Peter's arms, was a blown chance for more angst, but maybe Stan figured readers needed a happy ending.

Marvel
Jul 1971 • 19 pp.
Writer: Stan Lee
Pencils: Gil Kane
Inks: Frank Giacoia
Cover: Gil Kane

Best CGC copy: 9.8 **Then 15¢ NOW $85**

Hellblazer Special: Lady Constantine
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Hellblazer/ The Books of Magic
DC, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	4	

Hellboy: Almost Colossus
DARK HORSE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	

Hellboy: Box Full of Evil
DARK HORSE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	

Hellboy Christmas Special
DARK HORSE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	

Hellboy: Conqueror Worm
DARK HORSE, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Hellboy Corpse and The Iron Shoes
DARK HORSE

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	

Hellboy Jr. Halloween Special
DARK HORSE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	

Hellboy: Seed of Destruction
DARK HORSE, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	
2-4	4	

Hellboy: The Third Wish
DARK HORSE, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	

Hellboy: The Wolves of Saint August
DARK HORSE

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	

Hellboy: Wake the Devil
DARK HORSE, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	4	

Hellboy: Weird Tales
DARK HORSE, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-8	3	

Hellboy Jr.
DARK HORSE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	

Hepcats
DOUBLE DIAMOND, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2	4	
3-14	3	
Special 1-2	4	

Herbie
DARK HORSE, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	

Herbie
ACG, 1964

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	95	
2	60	
3-5	48	
6-7	40	
8	50	
9-10	38	
11-23	30	

Hercules
MARVEL, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Hercules
MARVEL, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
2-4	1	

Hercules Unbound
DC, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	45
2-3	4	
4-12	3	

H-E-R-O
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	12
2-8	3	

Heroes, Inc. Presents Cannon
ARMED SERVICES, 1969

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	13	14
2	10	

Heroes Reborn
MARVEL, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0.5	3	

Hero for Hire
MARVEL, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	90	411
2	25	48
3	14	
4-6	12	
7-9	9	
10	8	24
11-12	9	
13	9	52
14	9	
15	9	22
16	9	

Hex
DC, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	17
2-18	2	

Hogan's Heroes
DELL, 1966

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	50	
2	40	
3-5	32	
6-9	26	

Hollywood Funny Folks
DC, 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
27	54	
28-30	36	
31-50	24	
51-60	20	

Hong Kong Phooey
CHARLTON, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	25	151
2	15	
3-9	8	

Hopalong Cassidy
FAWCETT, 1943

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4000	
2	1000	
3	500	
4-7	400	
8-11	300	
12-14	200	
15-23	100	
24	100	191
25-62	100	
63-74	75	
75-85	50	

Hopalong Cassidy
DC, 1954

	LOOSE Near Mint	SLABBED CGC 9.4 NM
86	200	
87-89	150	
90-96	100	
97-105	80	
106-117	60	
118-135	50	

Hot Rods and Racing Cars
CHARLTON, 1951

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	135	
2	90	
3	58	
4-10	50	
11-20	36	
21-30	28	
31-50	24	
51-60	18	
61-80	13	
81-100	10	
101-120	7	

Hot Stuff Little Devil
HARVEY, 1957

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	150	
2	80	
3-5	60	
6-10	52	
11-20	40	
21-30	28	
31-40	16	
41-44	12	
45	12	100
46-50	12	
51-70	10	
71-100	6	
101-120	4	
121-140	3	
141-177	2	

Hot Wheels
DC, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	45	
2	30	
3-5	24	
6	30	

Hourman
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-25	3	

House of Mystery
DC, 1951

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1850	
2	850	
3	600	
4-5	450	
6-10	350	

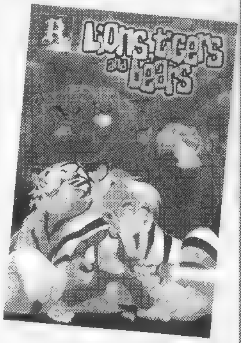
CBG News Digest

Runemaster Studios announces properties

"Runemaster Studios was formed to give voice to the creative vision of its members," President of Runemaster Studios **Mike Bullock** told *CBG*.

The studio is made up of creator Bullock, senior partners **Frederik Hautain** and **Jack Lawrence**, junior partners **Adam Lawrence, Theo Bain**, and **Wil Radcliff**, and CFO and Webmaster **Angela Bullock**. The studio has been responsible, in the past, for providing a variety of art, writing, and promotional work services to create properties for comics, movies, television, gaming, and toys.

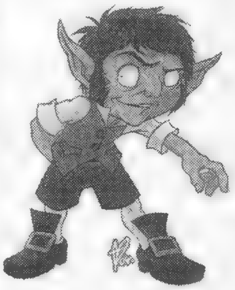
"We all share similar tastes and idea and have a passion for comics, movies, animation, and toys that we'd love to share with the world," Bullock told *CBG*. "Coincidentally, we all have a strong love for all-ages comics and hope to fill the void the current market has in the arena. Members of Runemaster Studios have been involved in the comics industry for years by running comics-related Websites, writing columns and reviews, creating comics, and doing promotion for various publishers and creators."



Runemaster Studios has announced two new properties. The first is *Lions, Tigers & Bears*, created and written by Mike Bullock, with art by Jack Lawrence.

"*Lions, Tigers & Bears* was originally created as a prose story, slated to run in serial form in a magazine, and since has been transformed into a comic book. Hollywood mogul, **Leo Partible**, is slated to be attached as the producer with the goal of creating a *Lions, Tigers & Bears* animated feature or ongoing animated series."

The second property is titled *Noggle Stones* created and written by Wil Radcliff, with art by **Theo Bain**.



"*Noggle Stones* was originally released as a novel and just recently began production to adapt it into comic-book form," Bullock said.

"We're essentially still in our infancy and have [these] two projects in development so far. Our biggest challenge will be to find the right publisher to partner with in order to bring these properties to life for the fans.

"We've been overwhelmed with the positive response we've received so far and hope that we live up to the expectations of our vocal following."

More information is available at ***www.runemasterstudios.com***.

— Amie Jo Schaenzer

	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475
						Batman, Flash appear			Fights Terra-Man	Fights Terra-Man		Fights Phantom Zone villains	Fights Phantom Zone villains		
	JUL 76	AUG 76	SEP 76	OCT 76	NOV 76	DEC 76	JAN 77	FEB 77	MAR 77	APR 77	MAY 77	JUN 77	JUL 77	AUG 77	SEP 77
NM Price	$6	$6	$6	$6	$6	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5

JSA All Stars

This collection of the recent JSA mini-series is basically an anthology of otherwise-unrelated stories involving both the original team and its contemporary counterpart.

DC
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
COLOR • 192 PGS.
$14.95

However, somebody obviously thought an anthology wouldn't sell. So readers are saddled with a wholly unnecessary connecting storyline involving a mystical attack on the team that isn't so much bad as ho-hum. That said, this is a veritable treasure chest of great stories.

The stories set in the modern day give members of the team time in the spotlight in which they get a chance to deal with personal business (all the better to help define their characters). The '40s material is "just" beautifully drawn, rousing fun.

It would be the obvious, easy thing to call the Michael Chabon-written Mr. Terrific story the highlight of the series, but it's just about impossible to choose, when there's a veritable all-star team of creators (though the Howard Chaykin-written and -drawn Hourman piece is a standout). Here's ample evidence that The Justice Society is DC's best super-hero team.

★★★ — S.A. Bennett

www.dccomics.com
ISBN: 1-4012-021-95

House of Mystery
CONTINUED

	LOOSE Near Mint	SLABBED CGC 9.4 NM
11-15	300	
16-25	220	
26-35	170	
36-50	140	
51-61	95	
62	70	
63	85	
64	70	
65	85	
66-69	70	
70	85	
71-75	65	
76	85	
77-79	65	
80-83	54	
84-85	85	
86-99	54	
100	65	
101-116	45	
117-119	35	
120	45	
121-130	28	
131-142	22	
143 ➥Manhunter starts	90	611
144	48	
145-155	40	
156	65	
157-159	36	
160	55	229
161-171	32	
172	32	112
173	32	
174	24	
175	38	
176-177	24	
178	32	
179	40	
180-185	18	
186	40	272
187	14	
188	21	
189-192	15	
193	46	99
194	15	
195	15	160
196	15	
197	15	106
198	15	71
199	15	
200	15	61
201	14	
202	14	60
203	14	
204	20	
205-206	12	
207	30	138
208	12	
209	10	
210	10	44
211-213	10	
214-220	6	
221	6 ▽	44
222	6	
223	6	29
224	20	
225-229	15	
230-242	5	
243	5	21
244-250	5	
251-259	4	
260-298	3	
299	3	14
300-321	3	

House of Secrets
DC, 1956

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1400	
2	550	
3	450	
4	350	
5-7	200	
8	230	
9-12	200	
13-15	125	
16-20	110	
21	85	
22	80	
23 ➥1st Mark Merlin	100	
24-30	80	
31-50	65	
51-60	52	
61 ➥1st Eclipso	80	
62	60	
63-65	50	
66	65	
67	40	
68-79	36	
80-81	45	
82-87	15	
88	40	313
89	15	187
90-91	15	
92 ➥1st Swamp Thing	425	1733
93-94	22	
95	22	96
96-97	22	
98	22	86
99	22	70
100	22	98
101	16	
102	16	67
103	16	
104	16	36
105	16	
106	16	89
107	16	48
108-111	16	
112	16	77
113-122	7	
123	7	34
124-130	7	
131	7	29
132-138	7	
139	7	48
140	7	29
141	7	
142-154	5	

House of Secrets
DC, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-25	3	

House of Secrets: Facade
DC, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	6	

House of Yang
CHARLTON, 1975

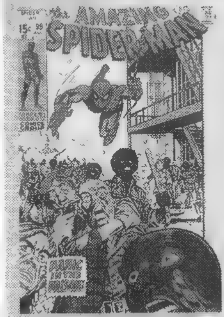
	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	15	29
2-6	10	

Howard the Duck (Vol. 1)
MARVEL, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	42
2	2	22
3	2	14
3/30 cent	20	44
4	2	
4/30 cent	20	
5-11	2	
12	6	34
13	4	23
13/35 cent	15	
14	2	
14/35 cent	15	
15	2	
15/35 cent	15	
16	2	
16/35 cent	15	
17	2	
17/35 cent	15	
18-32	2	
33	3	
Annual 1	2	20

RETROVIEW

Amazing Spider-Man #99 ★★★½



Marvel
Aug 1971 • 19 pp
Writer: Stan Lee
Pencils: Gil Kane
Inks: Frank Giacoia
Cover: Gil Kane

"A Day in The Life Of ..."

Spider-Man foils a prison riot, appears on a Tonight Show-like talk show, and canoodles with the returned and reconciled Gwen Stacy.

This issue offers a change of pace (smoothing the way for next issue's celebration), and it's an upbeat story all around. The riot is a social-issue cause, since most of the prisoners are demanding better conditions (except for the leader, who is using the others to turn it violent). Spidey goes on the talk show to publicize the bad prison conditions for first-time offenders whom the system can't handle — an underplayed reference to young drug offenders that were the bane of the justice system. Damn hippies.

© Marvel

Best CGC copy: 9.6 **Then 15¢ NOW $55**

Howard the Duck
MARVEL, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	17
2-6	3	

H.R. Pufnstuf
GOLD KEY, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	45	196
2-3	30	
4-6	26	
7-8	20	

Huey, Dewey, and Louie Junior Woodchucks
GOLD KEY, 1967

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	36	
2	20	
3	16	
4-10	12	
11-20	10	
21-40	8	
41-60	6	
61-81	4	

Hulk
MARVEL, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	17
1/A	5	23
1/Gold	4	73
2-20	3	
21-24	2	
25	3	25
26-33	2	
34 ➥Bruce Jones starts	13 ▽	35
35	6	22
36	5	15
37	5	14
38	5	13
39	4	13
40	4	10
41	4	
42-44	3	
45	3	12
46	3	
47-49	2	
50	5	12
51	4	14
52	3	
53	3	10
54	3	7
55-63	2	
64	3	9
65-66	2	
67-72	3	
Anl '99-'00	4	
Annual '01	3	

Hulk: Gamma Games
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Hulk Smash
MARVEL, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2	3	5

Hulk/Wolverine: 6 Hours
MARVEL, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Human Fly
MARVEL, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	19
1/35 cent	15	19
2	2	
2/35 cent	15	
3-19	2	

Human Target
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Human Target
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-10	3	

Human Target Special
DC, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	

Human Torch
MARVEL, 1974

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	
2	4	
3-8	3	

Hunter: The Age of Magic
DC, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-25	3	

Huntress
DC, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-5	2	
6-19	1	

Huntress
DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Iceman
MARVEL, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

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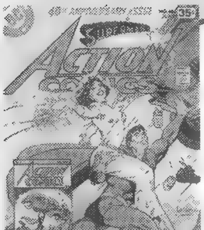
Get them from your local retailer or order them from www.krausebooks.com!



△
#484

Action Comics

A wedding and an anniversary

To celebrate the 40th anniversary of *Action Comics,* the original Superman finally settles down and marries Lois Lane. Many elements of the early adventures returned in this story, including *The Daily Star* and Superman's sanctuary outside Metropolis.

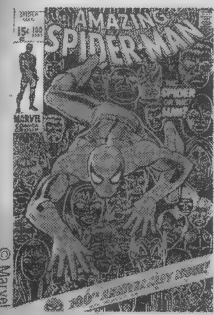
Image © 1978 DC

THE BOTTOM LINE

Supermobile appears; fights Amazo
Neal Adams cover

	476 OCT 77	477 NOV 77	478 DEC 77	479 JAN 78	480 FEB 78	481 MAR 78	482 APR 78	483 MAY 78	484 JUN 78	485 JUL 78
NM Price	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5

Amazing Spider-Man #100 ★★★★


© Marvel

"The Spider or the Man?"

Driven by his desire to be normal and marry Gwen Stacy, Peter creates a concoction that produces nightmares of his battling key villains — and gives him four new arms.

Marvel continues its tradition (begun with *Fantastic Four*) of celebrating 100th issue numbers with retrospectives wrapped around a story in continuity. (Back then, if you can imagine, #25 and #50 went by without a peep.) Peter makes the dramatic decision to eliminate his spider-powers, a drastic step, since he could always just not use the powers. It's especially drastic, since it gives him, in the amazing last panel, the four extra spider-limbs he's been missing!

Marvel
Sep 1971 • 19 pp.
Writer: Stan Lee
Pencils: Gil Kane
Inks: Frank Giacoia
Cover: John Romita

Last CGC copy: **9.8** **Then 15¢ Now $150**

	LOOSE Near Mint		SLABBED CGC 9.4 NM
Iceman			
MARVEL, 2001			
1-4	3		
Icon			
DC, 1993			
1	2		
1/CS	3		
2-24	2		
25	3		
26	2		
27-30	3		
31	1		
32-42	3		
I Love Lucy Comics			
DELL, 1954			
3	110		
4	85		
5	70		
6-10	55		
11-20	45		
21-35	36		
I Love New York			
LINSNER.COM, 2002			
1	10		13
Impact			
E.C., 1955			
1	120		
2	90		
3-4	75		
5	75		286
Impulse			
DC, 1995			
1	4		15
2	4		
3-5	3		
6-64	2		
65-89	3		
1000000	2		
Annual 1	3		
Annual 2	4		
Impulse Plus			
DC, 1997			
1	3		
Incredible Hulk			
MARVEL, 1962			
-1	2		
1	9500		
➥1st Hulk			

LOOSE Near Mint			SLABBED CGC 9.4 NM
2	2100		
3	1525		
4-5	1400		
6	1500		
102	175	▽	558
103	75		365
104	60		291
105	50		301
106	50		179
107	50	▽	159
108	40		140
109	40		142
110	40		182
111	35		119
112	35		128
113	35		156
114	35		
115	35		145
116	32		112
117	32		117
118	32		168
119	32		86
120	32		126
121	30		137
122	45		178
➥Thing vs. Hulk			
123	20		83
124	20		
125	20		96
126	20		83
127	20		64
128	20		86
129	20		66
130	20		80
131	20		117
132	20		91
133	16		63
134	16		58
135	16		55
136	16		
137	16		85
138	16		81
139	16		76
140	16		85
141	60		288
➥1st Doc Samson			
142	16		82
143	16		
144	16		71
145-146	16		
147	16		92
148	14		53
149	14		69
150	14		54
151	14		62
152	14		89

LOOSE Near Mint			SLABBED CGC 9.4 NM
153-154	14		
155	14		53
156	14		64
157-158	14		
159	14		90
160	14		68
161	14	▽	108
162	45	▲	206
➥1st Wendigo			
163	12		55
164	12		
165	12	▽	55
166	12		58
167	12		48
168	12		
169	12	▽	56
170	12		44
171	12		82
172	20		88
➥X-Men app.			
173	11		38
174	11		43
175	11		58
176	11	▲	49
177	15		62
178	15		64
179	11		49
180	165	▽	698
➥Wolverine cameo			
181	900	▽	2174
➥1st Wolverine story			
181/Ace	6		16
182	84	▽	366
➥2nd Wolverine			
183	8		45
184	8		
185	8		28
186	8		32
187-188	8		
189	8		41
190	8	▽	23
191	8		43
192	8		33
193	8		49
194	8	▽	25
195	8		
196	8		26
197	8		52
198	8		32
198/30 cent.	20		
199	8		39
199/30 cent.	20		
200	16	▽	39
200/30 cent.	30		
201	7		
201/30 cent.	20		

LOOSE Near Mint			SLABBED CGC 9.4 NM
202	7		39
202/30 cent.	20		
203	7		28
204-205	7		
206	7		31
207-209	7		
210	7		20
211	7		32
212	7		
212/35 cent.	15		
213	7		
213/35 cent.	15		
214	7		27
214/35 cent.	15		27
215	7		
215/35 cent.	15		
216	7		
216/35 cent.	15		
217-218	7		
219-222	5		
223	5		20
224-230	5		
231	5		18
232	5		
233	5		20
234-240	5		
241-248	4		
249	4		15
250	7		26
251-299	3		
300	4		
301-302	3		
303	3		13
304-313	3		
314	3		16
315-319	3		
320-323	2		
324	5		22
325	3		
326	4		
327-328	3		
329	2		
330	5	▽	20
331	5		22
332-334	5		
335	2		
336-339	3		
340	18	▲	47
➥Wolverine app.			
341	4		14
342-349	2		
350	5		18
351-371	2		
372	3		12
373-375	2		
376	2		12
377	3		14
378	2		
379	2		12
380-384	2		
385	2		12
386-392	2		
393	3		11
394-399	2		
400	3		
401-418	2		
418/Variant	3		
419-425	2		
425/Variant	4		
426-448	2		
449	8	▽	16
450	5		
451-474	2		
Annual 1	100	▽	420
Annual 2	40		
Annual 3	10		108
Annual 4	8		
Annual 5	9		36
Annual 6	9		31
Annual 7	9		47
Annual 8	5		19
Annual 9	3		
Annual 10	4		15
Anl 11-'98	3		

CBG News Digest

Masterpiece Puzzle Co. motivates with super-heroes

Masterpiece Puzzle Company, Inc. has introduced a special-edition of motivational, collector's series puzzles featuring Spider-Man, Captain America, The Incredible Hulk, and X-Men. They come in 100-piece puzzles and 550-piece puzzles.

SPIDERMAN
RESPONSIBILITY

Maryann Saggese, sales and marketing assistant for Masterpiece told ***CBG*** that making a puzzle that included super-heroes and motivational messages seemed to be a natural fit.

"The reason we combined them is because the super-heroes naturally blend themselves to those themes. It's a really good fit with the motivational theme," Saggese told ***CBG***.

HULK
3 FREE COMICS!
GOALS
MOTIVATIONAL

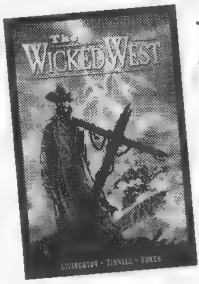
Each puzzle features a picture of one of the super-heroes with such motivational messages as "With great power ... comes great responsibility," (Spider-Man*)* or "**Determination**: In the heart of the strong shines a relentless ray of resolve ... It cannot be stopped, it cannot be controlled, and it will not fail" (The Incredible Hulk).

Saggese said the motivational messages add value to the puzzles.

The 550-piece puzzles are available for $9.99, and the 100-piece puzzles are available for $15.99.

More information is available at ***www.masterpiecesinc.com***.

The Wicked West graphic novel makes its debut



Creators of *The Black Forest* **Todd Livingston, Robert Tinnell**, and artist **Neil Vokes**, are back for another round. Their new graphic novel *The Wicked West*, is scheduled for an October release.

Among critical reviews *The Black Forest* sold out after two weeks and is going into its second printing.

Tinnell said that the group wanted *The Wicked West* to be a quality book at an affordable price. *The Wicked West* will be available to order in August from *Previews* for $9.95.

More information is available at ***www.imagecomics.com***.

— Amie Jo Schaenzer

		1st Microwave Man				Brainiac, Hawkman appear									Infinity cover
	486 AUG 78	487 SEP 78	488 OCT 78	489 NOV 78	490 DEC 78	491 JAN 79	492 FEB 79	493 MAR 79	494 APR 79	495 MAY 79	496 JUN 79	497 JUL 79	498 AUG 79	499 SEP 79	500 OCT 79
NM Price	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5

Judge Dredd Megazine #218

Judge Dredd is the star of this companion to the *2000 AD* weekly. He appears in the lead story, the first chapter in a serial that finds him hunting mutant killers in the Cursed Earth, the most hostile terrain on the planet. Mean Machine, a popular Dredd foe, gets his own serial. A third tale catches readers up with a character from one of Dredd's past adventures. There's a sample of the Dredd strip currently running in *The Metro* and the latest installment of a text feature chronicling Dredd's *2000 AD* appearances.

REBELLION
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
COLOR AND B/W • 100 PGS.
$10.99

Other new stories: "Young Middenface" (a popular character from the Strontium Dog series) and "Black Siddha" (a young man atoning for the sins of his past lives by becoming a super-hero).

Classic reprints are a key part of the zine's line-up. Currently appearing are "Charley's War" and "The Hell-Trekkers."

Moody painted pages rub borders with striking black-and-white art. Exciting new tales share the contents page with great stories from the past. *Megazine* is a personal favorite.

★★★ — **Tony Isabella**

www.2000adonline.com

Incredible Hulk Versus Quasimodo
MARVEL, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	8

Incredible Hulk vs. Venom
MARVEL, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	14

Inferior Five
DC, 1967

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	24	
2	16	
3-10	14	
11-12	10	

Infinity, Inc.
DC, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-10	2	
11-13	1	
14 ➥McFarlane starts	4	8
15-37	3	
38-45	1	
46	2	
47-49	1	
50	3	
51-52	1	
53	2	
Annual 1-2	3	
Special 1	2	

Inhumans
MARVEL, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	7 ▽	31
2-4	4	
4/30 cent	7	
5	4	
6	3	
6/30 cent	20	
7-9	3	
10	3	11
11	3	
11/35 cent	15	
12	3	
Special 1	3	

Inspector
GOLD KEY, 1974

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	20	
2	10	
3-19	5	

In The Days of the Mob
DC, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	

Invaders
MARVEL, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	57
2	7	27
3-4	6	
5	6	19
6	5	
6/30 cent	20	
7	5	29
7/30 cent	20	
8	5	
8/30 cent	20	
9	5	
10-12	4	
13	4	19
14-16	4	
17	4	16
17/35 cent	7	
18	4	21
18/35 cent	7	
19	4	
19/35 cent	7	
20	5	
20/35 cent	10	
21	3	
21/35 cent	6	
22-29	3	
30	3	21
31-40	3	
41	4	
Annual 1	5	64

Invasion!
DC, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Invisibles
DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-3	3	
4-8	2	
9-24	3	
25	4	

Invisibles
DC, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-22	3	

Invisibles
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
12-1 ➥Countdown numbers	3	

Iron Fist
MARVEL, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	24 ▽	141
2	12	35
3	10	39
4	8	30
4/30 cent	20	30
5	8	29
5/30 cent	20	29
6	6	42
6/30 cent	20	42
7	6	43
8	6	45
9	6	50
10	6	36
11	6	43
12	6	47
13	6	34
13/35 cent	10	
14 ➥1st Sabretooth	100 ▽	308
14/35 cent.	525	
15 ➥X-Men app.	35 ▽	87
15/35 cent	75	

Iron Fist
MARVEL, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	2	

Iron Fist
MARVEL, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Iron Fist
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Ironjaw
ATLAS, 1975

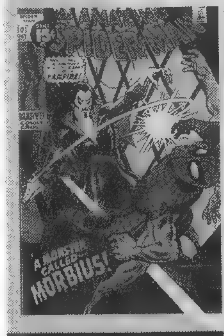
	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	16
2	1	22
3	1	
4	1	35

Iron Man & Sub-Mariner
MARVEL, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	120	339

RETROVIEW

Amazing Spider-Man #101 ★★★★



Marvel
Oct 1971 • 20 pp.
Writer: Roy Thomas
Pencils: Gil Kane
Inks: Frank Giacoia
Cover: Gil Kane

"A Monster Called ... Morbius!"

Spider-Man visits Dr. Connors in an effort to eliminate his extra four arms. While in Florida, he is attacked by Morbius, a creature with vampiric tendencies.

Peter goes through an amazing range of emotions, as he deals with his new monstrous body — self-pity, agony (when he distances himself from Gwen), but finally logic, as he decides on a course of action. This is a man who's used to finding a way to move forward against all odds! Morbius is nearly a vampire (he isn't undead), unleashed because the Comics Code relaxed its ban on monsters (thanks to Spidey's drug issues). That led to many more monster titles soon.

© Marvel

Best CGC copy: 9.8 **Then 15¢ NOW $120**

Iron Man
MARVEL, 1968

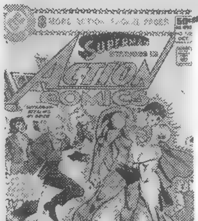
	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	225 ▽	739
2	60 ▲	194
3	55	167
4	50	167
5	50	171
6	42	143
7	42	168
8	40	133
9	40	182
10	40	151
11	28	118
12	28	118
13	28	58
14	28	119
15	28	78
16	21	
17	21	96
18	21	75
19	21	88
20	21	104
21	15	83
22	15	64
23	15	55
24-25	15	
26	15	65
27	15	56
28	15	113
29	15	
30	15	51
31-34	13	
35	13	54
36	13	56
37-39	13	
40	13	51
41-42	10	
43	20	105
44	10	
45	10	59
46	10	64
47	20	96
48-49	10	
50	10	42
51	14	55
52-53	8	
54	16	
55 ➥1st Thanos	90 ▲	387
56	15 ▽	53
57-59	8	
60	8	70
61	8	
62	8	71
63-65	8	
66	8	67
67-70	8 •	
71-72	7	
73	7	25
74	7	31
75	7	30
76	7	51
77	7	30
78-79	7	
80	7	33
81	7	
82	7	22
83	7	
84	7	28
85	7	
85/30 cent	20	
86	7	
86/30 cent	20	
87	7	
87/30 cent	20	
88	7	32
88/30 cent	20	
89	7	
89/30 cent	20	
90-91	7	
92	7	19
93	7	
94	7	35
95	7	
96	7	29
97	7	34
98	7	34
99	7	
100	10	41
100/35 cent.	12	
101-113	5	
114	5	19
115-117	5	
118	6	
119-122	5	
123	5	18
124-127	5	
128 ➥Alcoholism Issue	5	33
129	4	24
130-149	4	
150	5	22
151-153	4	
154	4	17
155-170	4	
171-200	3	
201-224	2	
225-232/A.	3	
233-243	2	
244	3	
245-250	2	
251-257	1	
258-280	2	
281-282	3	
283-284	2	
285-287	1	
288	3	
289	1	
290	4	
291-299	1	
300	3	
300/Variant	4	
301-304	1	
305-310	2	
310/CS	3	
311-316	2	
317	3	
318-324	2	
325	3	
326-332	2	
Annual 1	22	
Annual 2	20	89
Annual 3	10	38
Annual 4	4	
Annual 5-10	3	
Anl 11-13	2	
Anl 14-15	3	
Ashcan 1	2	

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

- ▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**
- ▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**
- △ An open up arrow indicates the average price paid has gone **up since last month**
- ▽ An open down arrow indicates the average price paid has gone **down since last month**

Action Comics

Leave him a clone



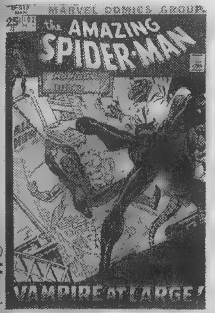
△ #512

After trying and failing to kill Superman with a clone in *Action Comics* #500 (Oct 79), Lex tried again in #512 (Oct 80). This time, however, his plan has a more personal side to it as he suffers the consequences of his actions at story's end.

Image © 1980 DC

	501	502	503	504	505	506	507	508	509	510
							Jonathan Kent returns	Jonathan Kent returns	Radio Shack promo insert	
	NOV 79	DEC 79	JAN 80	FEB 80	MAR 80	APR 80	MAY 80	JUN 80	JUL 80	AUG 80
NM Price	$5	$5	$5	$4	$4	$4	$4	$4	$4	$4

Amazing Spider-Man #102 ★★★★



© Marvel

"Vampire at Large!"

Dr. Connors as The Lizard confronts Morbius, who flies off so Connors and Peter can work on Spidey's affliction. After battling Morbius, a concoction removes the arms.

This expansive story resulted from Marvel's move to 52-page, 25¢ issues with all-new material. DC responded the same month by adding reprints to its titles — but, as it was committing to the format, Marvel shifted to 20¢ mags with slightly more pages than before (which quickly dwindled to 20-21 pages). It was a cunning move from a business sense, leaving DC at an unwieldy size, but many fans today remember those DC reprints fondly.

Marvel
Nov 1971 • 35 pp.
Writer: Roy Thomas
Pencils: Gil Kane
Inks: Frank Giacoia
Cover: Gil Kane

Best CGC copy: **9.6** Then 25¢ NOW $100

Iron Man
MARVEL, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-11	2	
12	4	
13	3	

Iron Man
MARVEL, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2	2	
2/Variant	3	
3-12	2	
13	3	
14-45	2	
46	4	
47-49	2	
50	3	
51-66	2	
67-85	3	
Anl '98-00	4	
Annual '01	3	

Isis
DC, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	21
2-8	4	

I Spy
GOLD KEY, 1966

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	55	
2	40	
3-4	33	
5	33	158
6	33	

Jackie Gleason & the Honeymooners
DC, 1956

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	440	
2	300	
3-4	220	
5-6	165	
7-9	135	
10-11	125	
12	250	

Jackpot Comics
ARCHIE, 1941

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2000	
2	1285	
3	800	
4	3850	
➥Archie starts		
5	1600	
6	800	
7	585	
8	565	
9	565	1585

Jamboree Comics
ROUND, 1946

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	85	238
2	60	134
3	60	

Jay & Silent Bob
ONI, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
1/Variant	5	
2-4	3	

Jetsons
GOLD KEY, 1963

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	90	
2	65	
3-5	48	
6-10	40	
11-20	24	
21-30	16	
31-36	14	

Jetsons
CHARLTON, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	35	
2	22	
3-5	14	
6-10	10	
11-20	7	

Jinx
CALIBER, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-7	3	
8-9	5	
10-11	3	
12-17	4	
18-19	3	
20-21	4	

JLA
DC, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	20
2	4	13
3	4	11
4	4	
5	4	14
6	4	
7-15	3	
16-40	2	
41	3	
42-49	2	
50	4	
51-99	2	
1000000	3	
Annual 1-2	5	
Annual 3	4	
Giant 1-3	5	

JLA/Avengers
MARVEL, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	13
3	6	

JLA: Our Worlds At War
DC, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	

JLA: Year One
DC, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-5	3	
6-11	2	
12	3	

Joe Palooka
HARVEY, 1945

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	240	
2	160	
3-4	90	
5	135	
➥Simon/Kirby issue		
6-7	95	
8-10	75	
11-14	55	
15	75	
➥Humphrey origin		
16-20	55	
21-30	44	
31-44	38	
45-51	32	
52-60	28	
61	26	
62	42	
63-80	26	
81-115	24	
116-118	34	

John Carter, Warlord of Mars
MARVEL, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	20
1/35 cent	12	
2	4	
2/35 cent	8	
3-28	3	
Annual 1-3	2	

Johnny Thunder
DC, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	29
2-3	8	

Joker
DC, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	16 ▽	50
2	12	27
3	8	
4	8	23
5	8	
6	7	
7	7	46
8	7	
9	7	27

Jonah Hex
DC, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	25 ▽	97
2	10	
3-4	7	
5	7	27
6	6	35
7	7	37
8	7	31
9-10	5	
11-20	4	
21-22	3	
23	3	31
24-92	3	

Jonah Hex and Other Western Tales
DC, 1979

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	7	

Josie
ARCHIE, 1965

	LOOSE Near Mint	SLABBED CGC 9.4 NM
17-20	16	
21-30	10	
31-44	8	

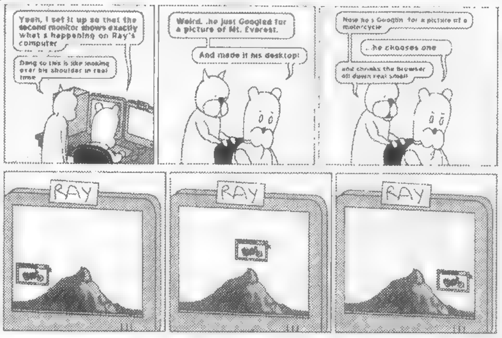
Journey into Mystery (1st Series)
MARVEL, 1952

	LOOSE Near Mint	SLABBED CGC 9.4 NM
-1	2	
2	950	
3-4	700	
5	800	
6-11	450	
12-22	350	
23-32	225	
33	250	
34-40	225	
41-49	200	
50	160	
51-61	155	
62	250	
63-71	145	
72	140	
73	200	
74-81	140	
82	160	
83	4500	
➥1st Thor		
83/Golden Record	245	
84	725	
85	450	
86	400	
87	600	3650
88	250	
89	300	
90	150	
91-92	130	
93	160	
94-96	130	
97	140	1632

CBG News Digest

Checker to collect *Achewood* comics

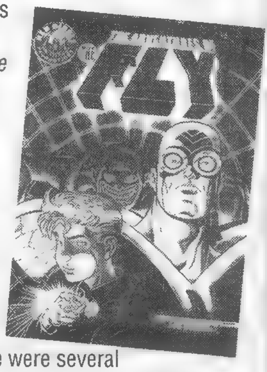
In November, Checker Book Publishing Group will release a collection of comics by **Chris Onstad**, billed as the "Funniest Comic on the Internet." The collection will consist of Onstad's *Achewood* comic strips from October 2001 to June 2002 and will be printed in three trade paperbacks.


Yeah, I set it up so that the second monitor shows exactly what's happening on Ray's computer
Dang so this is like looking over his shoulder in real time
Weird. he just Googled for a picture of Mt. Everest.
And made it his desktop!
Now he's Googlin' for a picture of a motorcycle
...he chooses one
and shrinks the browser all down real small
RAY
RAY
RAY

The comic strips have to do with life at 62 Achewood Court, home to "a dysfunctional and riotously runny menagerie" of anthropomorphs and robots. The comic strips have a current readership of 10,000.

Onstad has been selected as a nominee for the 2004 Web Cartoonist's Choice Award for Outstanding Writing in a Web comic.

Archie catches *The Fly*



In October, Archie Comics will collect the first four issues of the *Adventures of the Fly*.

The Fly's first adventures were produced in 1959 and 1960, and depicted the life of Tommy Troy and his superhuman Fly capabilities.

Archie Comics Managing Editor **Victor Gorelick** said that after The Fly appeared in *The Mighty Crusaders* trade paperback there were several requests to collect the original *Adventures of the Fly*.

"We thought it would be a good idea to re-ignite the Fly," Gorelick said.

Originally created by Joe Simon and Jack Kirby, the trade paperback is scheduled to ship Oct. 6 and retails for $12.95.

According to Archie, "the first four issues of *The Fly* would set many a collector back financially, but now you can read The Fly's formative adventures in a brand new trade paperback."

Gorelick said that Archie Comics has the publishing rights to The Fly so there is a "possibility they will bring back more characters."

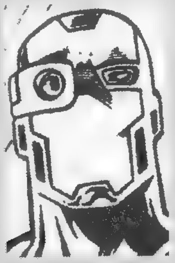
More information is available at ***www.archiecomics.com.***

— Amie Jo Schaenzer

	Air-Wave back-ups begin			Fights Brainiac	Fights Vandal Savage	Fights Vandal Savage					1st Vixen			Goes to 60¢	
	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525
	SEP 80	OCT 80	NOV 80	DEC 80	JAN 81	FEB 81	MAR 81	APR 81	MAY 81	JUN 81	JUL 81	AUG 81	SEP 81	OCT 81	NOV 81
NM Price	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4

Metadawn #1.0

Yes, it's another pair of small-press guys trying their luck at super-heroes. Before anyone groans too loudly, it's only fair to say that *Metadawn* is one of the better attempts, thanks to capable layouts and linework by Mariano De La Torre and similarly promising storytelling by Lance Stahlberg.



POWERFUL
WRITER:
LANCE STAHLBERG
ARTIST:
MARIANO DE LA TORRE
B/W • 40 Pgs.
$2.95

Not that it's going to replace *JSA* or *X-Men* as a fan favorite, but both creators avoid at least some of the rookie mistakes that typically plague such efforts. Stahlberg's dialogue, for instance, is a lot fresher than one might expect from a freshman super-hero title, although he does succumb to the occasional cliché. And, after establishing that this is a world populated with countless super-heroes, he resists the temptation to throw in a dozen unknown characters on Page One.

De La Torre shows strong skills with such basics as facial expressions and anatomy, but most of his character designs are derivative of existing Big Two characters. And, in many panels, busy backgrounds frequently swallow up what he's trying to convey.

But it's an OK start; super-hero buffs looking for something new should take a look.

★★ — **Jim Johnson**

www.powerfulpress.com

Journey into Mystery
CONTINUED

	LOOSE Near Mint	SLABBED CGC 9.4 NM
98	110	
99	95	
100	90	
101	70	1338
102-104	75	
105	75	800
106-108	75	
109	85	
110-111	75	
112	210	
➥Thor vs. Hulk		
113-114	75	
115	90	
116	75	
117	70	749
118-120	70	
121	70 ▽	264
122-123	70	
124	70 ▽	239
125	70	
503-521	2	
Annual 1	150	

Journey into Mystery
MARVEL, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	14	56
2-3	5	
4-5	4	
6-19	3	

JSA
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	20
2-36	3	
37	4	
38-49	3	
50	4	
51-61	3	
Annual 1	4	

JSA: All Stars
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-8	3	

JSA: Our Worlds At War
DC, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	

Judomaster
CHARLTON, 1966

	LOOSE Near Mint	SLABBED CGC 9.4 NM
89	12	
90-98	9	

Jughead
ARCHIE, 1965

	LOOSE Near Mint	SLABBED CGC 9.4 NM
127-130	12	
131-140	9	
141-150	8	
151-171	7	
172-200	5	
201-220	4	
221-240	3	
241-352	2	

Jughead
ARCHIE, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-45	2	

Jungle Action
MARVEL, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	43
2-4	5	
5	6	123
6-7	4	
8	4	44
9	4	
10-21	3	
21/30 cent	20	
22	3	
22/30 cent	20	
23-24	3	

Justice League
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	
3	3	32
3/Ltd.	10	54
4	3	
5-Annual 1	2	

Justice League Adventures
DC, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	15
2-31	2	

Justice League America
DC, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-50	2	
51-68	1	
69	3	22
70-99	2	
100	3	
100/Variant	4	
101-113	2	
Annual 4-8	3	
Annual 9	4	
Annual 10	3	
Special 1	2	
Special 2	3	

Justice League: A Midsummer's Nightmare
DC, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Justice League Europe
DC, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-20	2	
21-49	1	
50	3	
Annual 1-2	2	
Annual 3	3	

Justice League International
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
7-10	2	
11-23	1	
24	2	
25-58	1	
59-68	2	
Annual 3	2	
Annual 4-5	3	
Special 1	2	
Special 2	3	

Justice League of America
DC, 1960

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2271	
2	900	
3	650	
4	500	
5	400	
6-8	325	
9	525	3888
➥JLA origin		
10	300	
11-15	225	
16-20	200	
21	380	
➥Earth-2 visit		
22	310	
23-28	130	
29-30	120	
31	85	
32-33	55	
34	60	291
35-36	45	
37-39	90	
40	45	
41	45	275
42-45	35	
➥1st SA Sandman		
46	110	
47	70	369
48	50	
49	45	
50	45	252
51-52	45	
53	45	191
54	45	236
55	90	426
➥JSA team-up		
56	60	343
➥JSA team-up		
57-59	40	
60	40	204
61	40	190
62	40	
63	40	143
64	40	183
65	40	129
66-68	40	
69	20 ▽	159
70-76	20	
77-84	15	
85	25	134
➥Giant-size		
86	15	
87	15 ▽	86
88-90	15	
91	15	145
92	15	132
93	15	
94	45	183
➥Sandman origin		
95-96	15	
97	15 ▽	75
98-99	15	
100	35	241
101-106	15	
107	15	81
108	18	86
109-110	15	
111	15	101
112-113	15	
114	15	88
115	15	
116	15	76
117-131	5	
132	5	17
133-135	5	
136	5	38
137	5	72
138	5	27
139	5	
140	5	28
141-146	5	
147	5	24
148-150	5	
151	4	
152	4	25
153-156	4	
157	4	39
158	4	
159	4	35
160-192	4	
193	4	16
194-199	4	
200	5	25
201	3	
202	3	12
203-260	3	
261	4	
Annual 1	5	
Annual 2-3	4	

Justice League Quarterly
DC, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-17	3	

Justice League Task Force
DC, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-5	2	
6	1	
7-37	2	

Justice Society of America
DC, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-8	2	

Justice Society of America
DC, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	2	
6-10	1	

Justice Society of America 100-Page Super Spectacular
DC

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	7	

Justice Society Returns
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	20	

Kabuki
IMAGE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0.5	3	
0.5/A	4	
1-1/A	5	
2-4	4	
5-9	3	

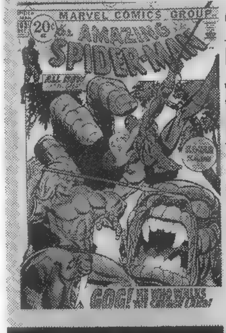
The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

RETROVIEW

Amazing Spider-Man #103 ★★★½



Marvel
Dec 1971 • 24 pp.
Writer: Roy Thomas
Pencils: Gil Kane
Inks: Frank Giacoia
Cover: Gil Kane

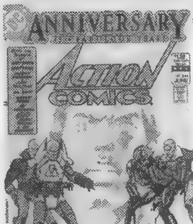
"Walk The Savage Land!"

Peter Parker, Gwen Stacy, and Jonah Jameson go to The Savage Land to track down a monster. There, they run into Ka-Zar and Kraven.

Marvel split this story into two chapters to help maintain the illusion that its comics still had the longer stories it had featured the previous month. It's still a good, lengthy story, with plenty of action and Gwen in sweaty Africa in a bikini, so sit back and enjoy. Gil Kane's Spidey is the perfect version to be flinging himself through the jungle, as the action is balletic and energetic, with lots of panels and varied layouts to keep the story pumping.

© Marvel

Best CGC copy: **9.8** Then 20c NOW $45



△
#544

Image © 1983 DC

ACTION COMICS™

Upgrades abound

Coinciding with the release of the Super Powers toy line (and attendant mini-series), both Lex Luthor and Brainiac got makeovers in this anniversary issue, which marked 45 years of *Action Comics*.

THE BOTTOM LINE

	526	527	528	529	530	531	532	533	534	535
	DEC 81	JAN 82	FEB 82	MAR 82	APR 82	MAY 82	JUN 82	JUL 82	AUG 82	SEP 82
NM Price	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4
		1st Lord Satanus							Split in two	Omega Men appear

Amazing Spider-Man Annual #8 ★★★

25¢
KING-SIZE SPECIAL
BIG 64 PAGES
SPIDER-MAN
MARVEL
THE SINISTER SHOCKER!

© Marvel

Marvel
Dec 1971
Writer: Stan [illegible]
Pencils: John Romita
Inks: John Romita
Cover: John Romita

"The Sinister Shocker!" • 20 pp.

Reprinted from *ASM* #46

"On the Trail of Spider-Man!" • 14 pp.

Reprinted from *Tales to Astonish* #57

The odd combination of reprints may have indicated how tough it was to create reprint annuals, when all the issues had single-story tales — something DC avoided with its many backups. The *TTA* story has The Wasp attacking Spider-Man (due to a misunderstanding, of course) and trying out her new stingers. The reprint cut two pages (10 and 14) to squeeze it in, which was a crime, but what can you do?

[illegible] copy: 9.8 **Then 25¢ NOW $26**

Kabuki Agents
IMAGE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-8	3	

Kabuki: Circle of Blood
CALIBER, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
1/Ltd.	5	
2-3	4	
4-6	3	
6/Ltd.	10	

Kabuki Classics
IMAGE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	
3	5	
4-12	3	

Kabuki: Dreams of the Dead
CALIBER, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	

Kabuki: Fear the Reaper
CALIBER, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	

Kabuki-Images
IMAGE, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	5	

Kabuki: Masks of the Noh
IMAGE, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Kabuki Reflections
IMAGE, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	5	

Kabuki: Skin Deep
CALIBER, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-2/A	3	
2/Ltd.	8	
3	3	

Kamandi Last Boy on Earth
DC, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	25 ▽	64
2	15	
3	10	40
4	8	46
5-8	8	
9	8	28
10	8	
11	5	
12	5	26
13-14	5	
15	5	29
16-17	5	
18	5	32
19-20	5	
21	4	22
22	4	
23	4	36
24-25	4	
26	4	40
27	4	31
28	4	
29	4	30
30-31	4	
32	4	37
33-34	4	
35	4	32
36	4	33
37	4	
38	4	17
39-40	4	
41-58	3	
59	4	

Karate Kid
DC, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	46
2-3	3	
4-15	2	

Ka-Zar
MARVEL, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	126
2-3	7	

Ka-Zar
MARVEL, 1974

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	51
2	3	24
3-5	3	
6-15	2	
15/30 cent	20	
16	2	
16/30 cent	20	
17	2	
17/30 cent	20	
18-20	2	

Ka-Zar
MARVEL, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
-1	2	
1	3	
2-20	2	
Annual 1997	3	

Ka-Zar the Savage
MARVEL, 1981

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	21
2-34	2	

Kents
DC, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-12	3	

Kerry Drake Detective Cases
LIFE'S ROMANCES, 1944

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	150	
2	115	
3	95	
4-5	85	
6-8	65	
9-10	80	
11	50	
12	50	81
13-15	50	
16-20	42	
21-30	38	
31-33	32	

Kid Eternity
QUALITY, 1946

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	560	981
2	290	
3	250	
4-5	175	
6-10	135	
11-18	105	

Kid Eternity
DC, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-16	2	

Killraven
MARVEL, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	10

Killraven
MARVEL, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Kinetic
DC, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

King Conan
MARVEL, 1980

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	20
2-10	2	
11-19	1	

Kingdom
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2	3	

Kingdom Come
DC, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	5	
4	5	18

King Kong
GOLD KEY, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	

Knights of the Dinner Table
ALDERAC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	150	
2	45	
3-5	25	
6-10	18	
11-15	14	
16-21	10	
22-30	6	
31-32	4	
33-49	3	
50	5	
51-69	3	
70-91	4	

Kobra
DC, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	29
2-7	3	

Kong the Untamed
DC, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	30
2-5	3	

Krofft Supershow
GOLD KEY, 1978

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	
2-6	4	

Krypton Chronicles
DC, 1981

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	2	

Kull and the Barbarians
MARVEL, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	58
2	3	
3	4	

Kull the Conqueror
MARVEL, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8 ▽	79
2	4	42
3	4	24
4	3	44
5-10	3	

Kull the Conqueror
MARVEL, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2	2	

Kull the Conqueror
MARVEL, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	2	
6-10	1	

Lady Death
CHAOS, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	25
1/Ltd.	4	
2-16	3	

Lady Pendragon
IMAGE, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-3	3	

Lady Pendragon
IMAGE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-10	3	

Laff-a-Lympics
MARVEL, 1978

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	18	
2	10	
3-13	7	

Lancelot Link, Secret Chimp
GOLD KEY, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	22	
2	14	
3-8	10	

Land of the Giants
GOLD KEY, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	112
2	18	
3-5	15	

Lassie
DELL, 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	90	
2	54	
3-5	38	
6-10	26	
11-20	20	
21-23	18	
24-50	16	
51-59	15	
60-70	13	

Last Days of the Justice Society Special
DC, 1986

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	

Laugh Comics
ARCHIE, 1946

	LOOSE Near Mint	SLABBED CGC 9.4 NM
20	200	
21-25	160	
26-30	130	
31-40	94	
41-50	62	
51-60	46	
61-70	30	
71-80	25	
81-90	20	
91-100	18	
101-130	15	
131-170	12	
171-189	9	
190-200	8	
201-250	6	
251-300	4	
301-350	3	
351-400	2	

Laurel and Hardy
DC, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	40	

Lawman
DELL, 1960

	LOOSE Near Mint	SLABBED CGC 9.4 NM
3-4	30	
5-11	26	

Leading Comics
DC, 1941

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3500	
2	1100	
3	850	
4-5	675	
6-10	580	
11-15	440	
16-22	70	
23	110	
24-30	55	
31-41	40	

Leading Screen Comics
DC, 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
42	40	
43-60	30	
61-77	24	

League of Extraordinary Gentlemen
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	28
2	5	
3-4	4	
5	4	430
5/Recalled	25	
6	4	

CBG News Digest

Knights of the Dinner Table wins Gamers Choice Award

Knights of the Dinner Table
No. 64
GARY CON
MAY ALL YOUR HITS BE CRITS

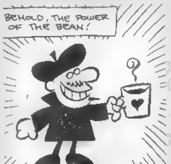
Knights of the Dinner Table, the adventure-game-oriented comic book, won the 2003 Gamers Choice Origins Award for Best Games Periodical. *Knights of the Dinner Table* is the longest-running comic book based on an adventure-game theme. It left the second-longest-running such comic book, DC's *Dragonlance*, in the dust. (That series wrapped up its run with #34, dated Sep 91.) "I was thrilled to hear we'd won the Gamers Choice Award," Jolly Blackburn, creator and lead developer of *KoDT*, told ***CBG***. "With *KoDT* approaching its 100th issue and having recently celebrated its 14th anniversary since its debut in *Shadis* #2, it's nice to know the magic is still there." Early issues of *KoDT* are still available through Kenzer & Company, #1 through #30 offered in 10 *Bundle of Trouble* compilations, each containing three issues.

— James Mishler

		NM Price	
536	OCT 82	$4	
537	NOV 82	$4	Masters of the Universe preview
538	DEC 82	$4	
539	JAN 83	$4	
540	FEB 83	$4	
541	MAR 83	$4	
542	APR 83	$4	
543	MAY 83	$4	
544	JUN 83	$4	Luthor, Brainiac upgraded
545	JUL 83	$3	
546	AUG 83	$3	JLA, Titans appear
547	SEP 83	$3	
548	OCT 83	$3	
549	NOV 83	$3	
550	DEC 83	$3	

The Mr. Beat Show

Chris Yambar has put together this new collection of Mr. Beat stories and strips to commemorate the 10th anniversary of the likeable and surprisingly level-headed espresso-guzzling beatnik. The collection evokes one of the two following questions: 1) Has it really been 10 years since the first appearance of Mr. Beat? or 2) Who's Mr. Beat?


BEHOLD, THE POWER OF THE BEAN!
JUST BREW IT!

SSS COMICS
WRITER:
CHRIS YAMBAR
ARTISTS:
VARIOUS
B/W • 48 Pgs.
$4.95

To the former: Yes, it has, although his first appearances were on T-shirts and coffee mugs from an Ohio coffeehouse, predating his first comic-book appearance by a few years.

To the latter: Mr. Beat has appeared in a sizeable number of small-press anthologies since then and even landed a guest shot in Richard and Wendy Pini's *Elfquest*, believe it or not. Look at the accompanying illustration; chances are that many will at least recognize Yambar's character.

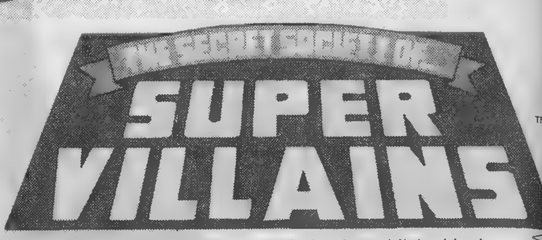
Many will also recognize Yambar's name as writer of many a story in Bongo's *Bart Simpson Comics* and will find the same kind of humor and wit here. Tune in to the show, Daddy-O.

★★★½ — **Jim Johnson**

www.ssscomics.com

RetroView

Reviewed by
Jack Abramow



Secret Society of Super Villains ™ DC

What a concept! Composed entirely of established bad guys, The Secret Society of Super Villains may have been the first criminal team to star in its own series. Unlike The Injustice Gang, The Frightful Four, or The Masters of Evil, these villains did not limit their antagonism to one team; they spread their evil around.

COST TO OWN THE ORIGINALS IN NM: $63

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Leave it to Beaver DELL, 1962		
207	100	351
Leave It To Binky DC, 1948		
1	200	
2	175	
3	110	
4	80	
5-6	55	
7-10	48	
11-20	35	
21-30	28	
31-40	24	
41-50	18	
51-60	12	
61-71	5	
Leave It to Chance IMAGE, 1996		
1-12	3	
Legends DC, 1986		
1-5	2	
6	3	
Legends of the DCU: Crisis on Infinite Earths DC, 1999		
1	5	
Legends of the DC Universe DC, 1998		
1-5	3	
6-30	2	
31-41	3	
Giant 1-2	5	
L.E.G.I.O.N. DC, 1989		
1	3	
2-22	2	
23	3	
24-49	2	
50	4	
51-70	2	
Annual 1-3	3	
Annual 4-5	4	
Legion DC, 2001		
1-24	3	
25	4	
26-33	3	
Legion Lost DC, 2000		
1-12	3	
Legionnaires DC, 1993		
0	2	
1	3	
2-49	2	
50	4	
51-64	2	
65-80	3	
Annual 1-3	3	
Legionnaires Three DC, 1986		
1-4	1	
Legion of Substitute Heroes Special DC		
1	2	
Legion of Super-Heroes DC, 1973		
1	14	52
2	8	
3	7	
4	7	24
Legion of Super-Heroes DC, 1980		
259	4	
260-270	3	
271-284	2	
285	3	
286-313	2	
Annual 1	3	
Annual 2-3	2	
Legion of Super-Heroes DC, 1984		
1	5	
2-5	4	
6-36	2	
37-38	5	
39-44	2	
45	3	
46-63	2	
Annual 1-3	2	
Annual 4	3	
Legion of Super-Heroes DC, 1989		
0	2	
1	3	
2-37	2	
38	3	
39-49	2	
50	4	
51-53	2	
54	3	
55-99	2	
100	6	
101-108	2	
109-123	3	
1000000	3	
Annual 1-6	4	
Annual 7	3	
Legion Worlds DC, 2001		
1-6	4	
Lethal Foes of Spider-Man MARVEL, 1993		
1-4	2	
Liberty Comics GREEN, 1945		
5-9	125	
10	90	
11	90	215
12-15	90	
Lidsville GOLD KEY, 1972		
1	20	
2	14	
3-5	12	
Life with Archie ARCHIE, 1958		
1	225	
2	110	
3-5	85	
6-10	55	
11-20	32	
21-31	25	
32-40	16	
41-50	12	
51-60	8	
61-70	5	
71-80	4	
81-120	3	
121-285	1	
Limited Collectors' Edition DC, 1973		
20 ➥Rudolph	32	
21	16	
22	14	
23	16	
24 ➥Rudolph	26	
25 ➥Batman	28	
27	16	
29	10	
30	12	
31	15	
32	10	
33	16	
34	12	
35	10	
36	16	
37 ➥Batman	20	
38-39	10	
40	12	
41-43	10	
44	12	
45-47	10	
48	12	
49-50	10	
51	12	
52	10	
57-59	14	
Little Archie ARCHIE, 1956		
1	525	
2	210	
3	150	
4-5	115	
6-10	80	
11-20	52	
21-40	32	
41-59	22	
60 ➥Giant-size	22	40
61-80	16	
81-100	11	
101-120	6	
121-140	4	
141-180	3	
Little Lulu DELL, 1948		
1	550	
2	285	
3	225	
4-5	200	
6-10	165	
11-20	125	
21-30	105	
31-38	90	
39	125	
40	90	
41-50	70	
51-60	60	
61-70	55	
71-80	45	
81-90	40	
91-99	35	
100	50	
101-120	30	
121-140	28	
141-160	25	
161-164	20	
165 ➥...in Paris	70	148
166 ➥Christmas Diary	70	
167-180	20	
181-200	15	
201-220	9	
221-240	6	
241-250	4	
251-268	3	
Lobo DC, 1990		
1	3	
2-4	2	
Lobo DC, 1993		
0	3	
1	4	
2-10	3	
11-55	2	
56-64	3	
1000000	3	
Annual 1-3	4	
Lobo Unbound DC, 2003		
1-5	3	
Logan's Run MARVEL, 1977		
1	3	23
2-5	2	
6 ➥Thanos back-up	4	
7	2	
Lois Lane DC, 1986		
1-2	2	
Lone Gunmen DARK HORSE, 2001		
Special 1	3	
Lone Ranger DELL, 1948		
1	660	
2	360	
3	265	

PRICES FOR OTHER UNSLABBED GRADES

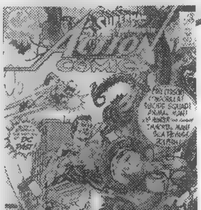
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the Loose NM price above

Very Fine (VF) is **2/3** (67%) of NM

Fine (F) is **1/3** (33%) of NM

Very Good (VG) is **1/5** (20%) of NM

Good (G) is **1/8** (12.5%) of NM



△
#552

Image © 1983 DC

ACTION COMICS™

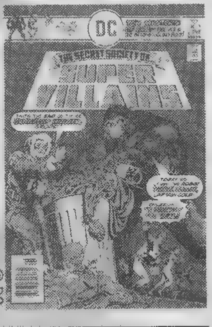
Forgotten, but not gone

Silver Age secondary characters Animal Man, Congo Bill, Dolphin, Cave Carson, The Sea Devils, Rip Hunter, The Suicide Squad, and The Immortal Man team as The Forgotten Heroes, spawning a small surge in interest in members' earlier comics appearances.

THE BOTTOM LINE

		Forgotten Heroes				Fights Neutron				Ambush Bug appears
	551	552	553	554	555	556	557	558	559	560
	JAN 84	FEB 84	MAR 84	APR 84	MAY 84	JUN 84	JUL 84	AUG 84	SEP 84	OCT 84
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

Secret Society of Super Villains #1 ★★★★★


DC
THE SECRET SOCIETY OF SUPER VILLAINS
DC ©

"Attend — or DIE!"

Villains from far and wide receive invitations to join The Secret Society. They converge at the first meeting and prove themselves against a robot JLA.

It all starts here and they're all in here: Captain Cold, Mirror Master, Gorilla Grodd, Copperhead, Camille (the mysterious new Star Sapphire), Sinestro's human guise, The Sinister Citadel and the Society's butler (who resembles the butler from The Prisoner), and a Paul Kirk Manhunter clone (representing an anonymous benefactor). What 10-year-old could keep from rereading this until it disintegrated?

DC
Jun 1976 • 17 pp.
Writer: Gerry Conway
Pencils: Pablo Marcus
Inks: Bob Smith
Cover: Ernie Chua

Best CGC copy: **9.8**

Then 30¢ Now $7

	LOOSE Near Mint	SLABBED CGC 9.4 NM
4-5	230	
6-7	195	
8 ➥Lone Ranger origin	275	
9-10	195	
11-20	138	
21-30	100	
31-40	75	
41-50	58	
51-60	50	
61-70	48	
71-80	38	
81-100	34	
101-111	30	
112	55	
113-117	45	
118	50	
119-145	45	

Lone Wolf and Cub
FIRST, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	18
2-3	4	
4-38	3	
39 ➥Giant-size	6	
40	3	
41-49	4	

Long, Hot Summer
DC, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Looney Tunes: Back in Action The Movie
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	

Looney Tunes
GOLD KEY, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	
2	7	
3-5	5	
6-10	4	
11-20	3	
21-47	2	

Looney Tunes
DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-114	2	

Looney Tunes and Merrie Melodies
DELL, 1941

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	9500	
2	1750	
3	1100	
4-5	850	
6-10	575	
11-15	425	
16-20	350	
21-29	265	
30-40	200	
41-50	140	
51-60	110	
61-70	85	
71-80	60	
81-90	45	
91-99	32	
100	38	
101-110	22	
111-120	20	
121-130	18	
131-150	15	
151-190	10	
191-220	8	
221-246	4	

Looney Tunes Magazine
DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-20	2	

Losers Special
DC, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	

Lost in Space
INNOVATION, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-12	3	
13	5	
14-18	3	
Annual 1	3	26
Annual 2	3	
Special 1-2	3	

Lucy Show
GOLD KEY, 1963

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	65	
2	40	
3-5	32	

Machine Man
MARVEL, 1978

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	20
2-6	2	
7	2	14
8-17	2	
18 ➥Alpha Flight app	2	20
19 ➥1st Jack O'Lantern	13	

Machine Man (Ltd. Series)
MARVEL, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Machine Man 2020
MARVEL, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	2	

Mad
E.C., 1952

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5100	
2	1250	
3	700	2619
4	700	2200
5 ➥Low distribution	1200	
6-11	525	
12-18	425	
19	425	780
20	300	
21	300	435
22	300 ▽	782
23	300	
24 ➥1st magazine issue	785	
25	300	
26-27	250	
28-29	225	
30	350	
31	200	
32	175	
33	165	
34-35	140	
36-40	110	
41-50	80	
51	60	
52	60	215
53-60	60	
61-70	48	
71-80	36	
81-100	32	
101-120	18	
121	22	
122	18	
123-140	15	

September Comics Birthdays

September 1
Gaspar Saladino
Gene Colan (1926)
Patricia Jeres (1954)
Chris Chandler (1975)

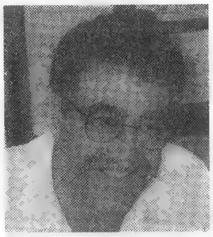
September 2
Walt Simonson (1946)
Rick Obadiah (1948)
Sherri Wolfgang (Dynamic Duo Inc.) (1961)

September 3
Mort Walker (1923)
Paul Chadwick (1957)
Flint Henry (1959)
Pat Redding (1961)
Sholly Fisch (1962)

September 4
Jean Simek
Ken Lopez
Rosemary McCormick-Lowy
Scott Shaw! (1951)
Cathy Palin (1953)
Paul Smith (1954)

September 5
Arvell Jones
Lee Marrs
Cathy Lee Guisewite (1950)
Bob Chapman (1952)
Stephen D. Sullivan (1959)

September 6



Sergio Aragonés writer/artist (1937)
Roger May (1947)
Mike Zeck (1949)
Brian Clopper (1967)

September 7
Warren Sattler (1934)
Barry Lawrence Blair (1954)

September 8
Archie Goodwin (1937)
David Schwartz (1954)
Sam Kujava (1954)

September 9
Frank Robbins (1917)
Leslie Zahler (1953)
Dan Vado (1959)
Kevin Maguire (1960)
Jerry Prosser (1963)
Vince Stone (1964)

September 10
Roy Doty (1922)
Frank Hill (1929)
Jackie Estrada (1946)
Gerry Conway (1952)
Nancy A. Collins (1959)

September 11
Rod Whigham (1954)
Jon Macy (1964)
Michael Wright (1967)

September 12
Don Sherwood (1930)

September 13
Mike Grell (1947)
Lynn Cohen (1955)
Gary Kwapisz (1961)

September 14
Jim Novak
Bill Black (1943)
Mary Fleener (1951)
S. Clarke Hawbaker (1958)
Todd S. Tuttle (1964)

September 15
Peter Poplaski (1951)
Carol Lay (1952)
Alan L. Light (1953)
Kim Metzger (1953)
Leon (1955)
Lawrence Schick (1955)
Milton Pagan (1968)
Chris Crosby (1977)

September 16
"Seth"
Joel Thingvall (1953)
Brenda Mings (1956)
Keith Williams (1957)

Mike Mignola (1960)
Hellboy creator
Kurt Busiek (1960)

September 17
Danny Fingeroth
Jeff MacNelly (1947)
Roger Stern (1950)
Don Martinec (1958)

September 18
Irene Vartanoff
Joe Kubert (1926)
William Stout (1949)
Dan Davis (1957)

September 19
Matthew Costello (1948)
Garry Leach (1954)
Brad Moore (1960)
Cynthia Martin (1961)
Brian Garvey (1961)

September 20
Steve Gerber (1947)
Doug Hazlewood (1954)
Steve Ringgenberg (1957)
Gary Dunaier (1962)

September 22
Will Elder (1922)
Peter Kuper (1958)
Steve Lavigne (1962)
Richard A. Martel Jr. (1965)

September 23
Stan Lynde (1931)
Paul Ryan (1949)
Robert J. Sodaro (1955)

Peter David (1956)
Writer of stuff
Dan Day (1956)
Dan Raga (1963)

September 24
Al Aiola
David Rawson (1949)
Bill Vallely (1952)
Darren Goodhart (1962)
Mark Mazz (1962)
Eric Pavlat (1969)

September 25
Bob Layton
Howard Bender (1951)
Kim Thompson (1956)

September 26
Dawn Geiger
Louise Simonson (1946)
Gabriel Morrissette (1959)
Tom Veitch (1961)

September 27
Jim Sinclair
Bob Sharen
Jack Katz (1927)
Jim Shooter (1951)
Randy Emberlin (1955)

September 28
Michael Eury (1957)
Ken Penders (1958)
Greg Weisman (1963)

September 29
Russ Heath (1926)
Timothy B. Vigil (1958)
Mark Pennington (1959)
Sylvie Rancourt (1959)
Vince Stone (1964)

September 30
Daryl Edelman
Howard Zimmerman (1946)
Ken Feduniewicz (1951)
Deni Loubert (1951)
Dan Danko (1966)

	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575
			Ambush Bug fights Mxyzptlk		Ambush Bug pops in							Mark Waid writes	MASK preview		
	NOV 84	DEC 84	JAN 85	FEB 85	MAR 85	APR 85	MAY 85	JUN 85	JUL 85	AUG 85	SEP 85	OCT 85	NOV 85	DEC 85	JAN 86
NM Price	$3	$3	$3	$3	$3	$3	$2	$2	$2	$2	$2	$2	$2	$2	$2

Mr. Moto #1-2

John P. Marquand featured Mr. Moto, his unflinchingly polite Japanese agent, in six books beginning in 1935. Although the eight films released from 1937-39 bore only a slight resemblance to the novels, Peter Lorre's presentation of the resourceful detective immortalized the character.

MOONSTONE
WRITER:
RAFAEL NIEVES
ARTIST:
TIM HAMILTON
B/W • 32 Pgs.©
$2.95©

"Welcome Back Mr. Moto" is the first story arc released by Moonstone, and it follows the plot construction of Marquand's books. Mr. Moto is not the protagonist of the story; he appears sparingly and only at the most opportune times. This approach is quite a departure from most comics, one that requires readers to invest themselves in the story of Ken Takashi, recently released from the Japanese detention center at Minidoka, Idaho, following World War II.

Rafael Nieves weaves a complicated spy story around the hot-headed Takashi, who must sort through the spies, double-agents, and racial intolerance to solve the mystery of his father's death. Tim Hamilton's art takes some getting used to, especially when he moves to flashback panels. Readers' curiosity will be piqued, however.

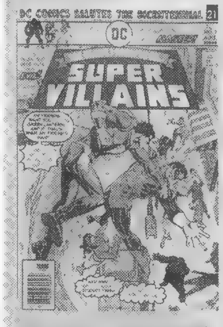
★★½ — Karen O'Brien

www.moonstonebooks.com

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Mad CONTINUED		
141-150	12	
151-160	9	
161-170	8	
171-189	7	
190-200	5	
201-220	4	
221-260	3	
261-342	2	
343-417	3	
418-426	4	
Mage COMICO, 1984		
1	5	
2	4	
3-5	3	
6	15	
➥1st Grendel		
7	8	
8	4	
9-12	3	
13	4	
14	3	
15	6	
Mage IMAGE, 1997		
0	3	
1	4	
1/3D	5	
2-3	4	
4-15	3	
Magik MARVEL, 1983		
1-4	2	
Magneto MARVEL, 1993		
0	3	
Magneto MARVEL, 1996		
1-4	2	
Magneto and the Magnetic Men MARVEL, 1996		
1	2	14
Magnus, Robot Fighter GOLD KEY, 1963		
1	110	
2-3	65	
4-10	30	
11-13	18	
14	18	91
15-20	18	
21-28	12	
29-46	5	
Magnus Robot Fighter VALIANT, 1991		
0	8 ▽	30
0/A	5	
1	4	24
2	3	15
3-4	3	
5	2	12
6	2	15
7-11	2	
12	5	27
13-21	2	
21/Gold	3	
22-24	2	
25-25/Ltd.	3	
26-48	2	
49	3	
50-55	2	
56-63	3	
64	2	24
Yearbook 1	4	
Man-Bat DC, 1975		
1	6	31
2	4	
Man-Bat DC, 1984		
1	3	
Man-Bat DC, 1996		
1-3	3	
Man from Atlantis MARVEL, 1978		
1	3	13
2-7	2	
Man from U.N.C.L.E. GOLD KEY, 1965		
1	45	
2	30	
3-5	20	
6-10	15	
11-19	14	
20	14	124
21-22	8	
Manhunter DC, 1984		
1	3	
Manhunter DC, 1988		
1	2	
2-24	1	
Manhunter DC, 1994		
0-12	2	
Manhunter: The Special Edition DC, 1999		
1	10	
Man-Thing MARVEL, 1974		
1	10	91
2	7	26
3	6	80
4	4	
5	4	22
6-22	3	
Man-Thing MARVEL, 1979		
1	3	15
2-11	2	
Man-Thing MARVEL, 1997		
1-8	3	
Many Loves of Dobie Gillis DC, 1960		
1	85	
2	65	
3	50	
4-5	45	

RETROVIEW

Secret Society of Super Villains #2 ★★★★



DC
Aug 1976 • 17 pp.
Writer: Gerry Conway, David A. Kraft
Pencils: Pablo Marcus
Inks: Robert Smith
Cover: Unknown

"No Man Shall I Call Master!"

The heroic Captain Comet returns from decades in space in time to see Green Lantern battle Grodd and Hi-Jack. Being out of touch, he chooses the wrong side and accidentally joins The Secret Society.

Captain who? A 1950s proto-hero returns after two decades, with requisite origin recap. While initially confused choosing sides, the good Captain figures it out pretty quickly. Readers also learn that, unlike his fellow clones, this Manhunter is not evil. Still further, they learn that the mysterious benefactor is none other than über-badguy Darkseid. This leads to Captain Comet and Manhunter battling Mantis of Apokolips.

© DC

Best CGC copy: 9.8

Then 30¢ NOW $4

	LOOSE Near Mint	SLABBED CGC 9.4 NM
6-10	35	
11-20	26	
21-26	24	
Marc Spector: Moon Knight MARVEL, 1989		
1	3	
2-7	2	
8-9	3	
10-18	2	
19-25	3	
26-31	2	
32-33	3	
34-49	2	
50	3	
51-54	2	
55	3	18
56-57	3	
58-60	2	
Special 1	3	
Martha Washington Goes to War DARK HORSE, 1994		
1-5	3	
Martian Manhunter DC, 1998		
0-1	3	
2-21	2	
22-36	3	
1000000	2	
Annual 1-2	3	
Marvel Adventure MARVEL, 1975		
1	4	27
2-3	3	
3/30 cent	20	
4	3	
4/30 cent	20	
5	3	
5/30 cent	20	
6	3	
Marvel Age: Fantastic Four MARVEL, 2004		
1	3	
2	2	
Marvel Age: Spider-Man MARVEL, 2004		
1-4	3	
Marvel and DC Present MARVEL, 1982		
1	12	17
Marvel Chillers MARVEL, 1975		
1	5	38
2	3	
3	5	48
4	3	
4/30 cent	20	
5	3	
5/30 cent	20	
6	3	16
6/30 cent	20	
7	3	
Marvel Classics Comics MARVEL, 1976		
1	7	
2	5	
3	5	8
4	5	10
5	5	
6-27	4	
28	8	21
➥1st Mike Golden art		
29-36	4	
Marvel Comics Presents MARVEL, 1988		
1	4	18
2-5	3	
6-53	2	
54-62	3	
63-71	2	
72	4	13
73	3	
74	3	13
75-77	3	
78	3	13
79-86	3	
87-175	2	
Marvel Double Feature MARVEL, 1973		
1	4	140
2-3	4	
4-15	3	
15/30 cent	20	
16	3	
16/30 cent	20	
17-21	3	
Marvel Family FAWCETT, 1945		
1	1100	
2	525	
3	425	
4-5	315	
6-10	265	
11-20	200	
21-30	165	
31-40	135	
41-70	100	
71-81	85	
82-89	75	
Marvel Fanfare MARVEL, 1982		
1	5	15
2	3	18

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

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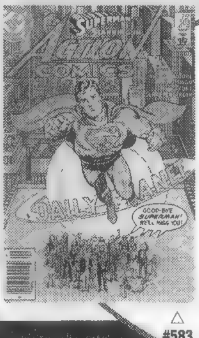

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#583

ACTION COMICS™

End of an era

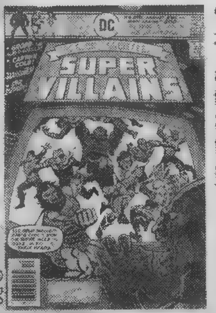
To mark the end of the pre-*Crisis* adventures of Superman and clear the slate for John Byrne's revamp, writer Alan Moore and artists Curt Swan and Murphy Anderson wrote the two-part "Whatever Happened to The Man of Tomorrow?"

Image © 1986 DC

THE BOTTOM LINE

	576	577	578	579	580	581	582	583	584	585
						1st-person story			Teen Titans appear	Phantom Stranger
	FEB 86	MAR 86	APR 86	MAY 86	JUN 86	JUL 86	AUG 86	SEP 86	JAN 87	FEB 87
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Secret Society of Super Villains #3 ★★★



"War for Earthdeath"

The Secret Society goes to war against Darkseid. In the first wave, they defeat Mantis and his minions. Star Sapphire recruits Green Lantern to assist, and someone unrevealed springs Copperhead from jail.

Downtime moments include Mirror Master and Captain Boomerang stealing food from a fast-food joint and Sinestro squabbling with Hi-Jack. Sinestro also plots betrayal with The Wizard (who comes from Earth-2), since neither of them cares if Darkseid overruns Earth-1. Characters are strongly developed in this issue. Boomerang, for example, is not the buffoon he would become in Suicide Squad.

DC
Oct 1976 • 17 pp.
Writer: David A. Kraft
Pencils: Pablo Marcus
Inks: Vince Colletta
Cover: Ernie Chua

No CGC copies

Then 30¢ Now $4

	LOOSE Near Mint	SLABBED CGC 9.4 NM
3-5	3	
6-50	2	
51	3	
52-60	2	

Marvel Fanfare
MARVEL, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
2-6	1	

Marvel Feature
MARVEL, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	85 ▽	394
2	40	175
3	35	87
4	12	
5	6	38
6-10	6	
11 ➥Thing vs. Hulk	11	220
12	9	97

Marvel Feature
MARVEL, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	35
2-4	3	
4/30 cent	20	179
5	3	
5/30 cent	20	
6	3	35
7	3	31

Marvel Knights
MARVEL, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-15	3	

Marvel Knights
MARVEL, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Marvel Knights Spider-Man
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2	3	

Marvel Mangaverse: Spider-Man
MARVEL, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	12

Marvel Movie Premiere
MARVEL

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	26

Marvel Premiere
MARVEL, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	18 ▽	131
2	12 ▽	44
3	16	104
4	8	37
5-7	6	
8	6	43
9	6	
10	9	
11-12	5	
13	5 ▽	34
14	5	47
15 ➥1st Iron Fist	40 ▲	311
16 ➥2nd Iron Fist	20	66
17	10	47
18	10	49
19	10	
20	10	34
21	10	56
22	10	34
23	10	17
24	10	31
25	15	41
26	4	
27	4	38
28	5 ▽	53
29	3	
29/30 cent	20	
30	3	
30/30 cent	20	
31	2	
31/30 cent	20	
32	2	13
33-36	2	
36/35 cent	15	
37	2	
37/35 cent	15	
38	2	16
38/35 cent	15	16
39	2	
40	2	20
41-49	2	
50 ➥1st Alice Cooper	13	31
51-56	2	
57	4	21
58-61	3	

Marvel Presents
MARVEL, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2	3	20
3	4	48
4	4	
4/30 cent	20	
5	4	
5/30 cent	20	
6	4	
6/30 cent	20	
7-10	4	
11	4 ▽	14
12	4	

Marvel Preview
MARVEL, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2 ➥Punisher origin	25 ▽	185
3 ➥Blade app.	5	
4	4	
5-7	3	
8 ➥Blade app.	5	
9-24	3	

Marvels
MARVEL, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	4	
1	5	
2	5	15
3-4	5	

Marvel's Greatest Comics
MARVEL, 1969

	LOOSE Near Mint	SLABBED CGC 9.4 NM
23-31	6	
32	6	50
33-34	6	
35-37	5	
38-50	4	
51-63	3	
63/30 cent	20	
64	3	
64/30 cent	20	
65-70	3	
71-96	2	

Marvel 1602
MARVEL, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	12
2-8	4	

Marvel Spotlight
MARVEL, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	67
2 ➥1st Werewolf	36	482
3	16	109
4	16	98
5 ➥1st Ghost Rider	60 ▲	940
6	22	153
7	18	121
8	18	81
9	13	105
10	13	134
11	13	72
12	13	77
13	7	
14-20	6	
21	5	34
22	6	
23-27	4	
27/30 cent	20	
28	8	46
28/30 cent	18	
29	6	28
29/30 cent	15	
30-31	3	
32	7	37
33	3	

Marvel Super Action
MARVEL, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	27
2-3	3	
3/35 cent	15	
4	3	
5-37	2	

Marvel Super Action (Magazine)
MARVEL, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	124

Marvel Super-Heroes
MARVEL, 1966

	LOOSE Near Mint	SLABBED CGC 9.4 NM
12 ➥1st Captain Mar-vell	45	407
13	26	118
14 ➥Reprints 1st Kirby	40	270
15	10	151
16	10	
17	10	78
18 ➥1st Guardians	22	
19-20	9	
21-26	6	
27	6	49
28	6	
29	6	38
30	6	
31	6	85
32-57	3	
57/30 cent	20	
58	3	
58/30 cent	20	
59-80	3	
81-105	2	
Special 1	40	113

Marvel Super Heroes Secret Wars
MARVEL, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	15
2	2	
3	2	18
4-6	2	
7	3	
8	11	28
9-10	2	
11	2	11
12	2	

On sale Sept. 1

ARCHIE

Betty & Veronica Double Digest #127, $3.59
Sonic The Hedgehog #140, $2.19

DARK HORSE

Aliens Vs. Predator Thrill of the Hunt TP, $6.95
Milkman Murders #3, $2.99
Oh My Goddess! #112, $3.99
Star Wars: Empire #25, $2.99

DC COMICS

Batman/Catwoman: Trail of the Gun #2, $5.95
Birds of Prey #73, $2.50
Detective Comics #798, $2.95
Enginehead #6, $2.50
Firestorm #5, $2.50
Hard Time #8, $2.50
Justice League Elite #3, $2.50
Justice League Unlimited #1, $2.25
Looney Tunes #118, $2.25
Mad Magazine #446, $3.50
Majestic #2, $2.95
Monolith #8, $2.95
Scratch #4, $2.50
Smax HC, $19.95
Superman: Man of Steel Vol. 3 TP, $19.95
Swamp Thing #7, $2.95
The Batman/Judge Dredd Files TP, $14.95
Thundercats: Enemys Pride #4, $2.95
Y: The Last Man #26, $2.95

IMAGE

Brian Haberlin's Digital Art Tutorials, Ser. 2 (four books $29.95)
Casefiles: Sam & Twitch #17, $2.95
Forsaken #2, $2.95
NYC Mech #6, $2.95
Victory, Vol. 2 #2, (three covers $2.95)
Walking Dead #12, $2.95

MARVEL

Alpha Flight #7, $2.99
Bullseye Greatest Hits #1, $2.99
Capt. America & Falcon #7, $2.99
Daredevil vs Bullseye Vol. 1 TP, $15.99
Elektra the Hand #1, $2.99
Essential Super Villain Team Up, $16.99
Exiles #52, $2.99
Gambit #1, $2.99
Hulk and Thing Hard Knocks #1, $3.50
Jubilee #1, $2.99
Marvel 1602 Vol 1 HC, $24.99
Marvel Age Fantastic Four #6, $2.25
Marvel Age Spider-Man #11, $2.25
Mary Jane #4, $2.25
New X-Men Vol 3 HC, $29.99
Runaways #18, $2.99
Spider-Girl #78, $2.99
Spider-Man Unlimited #5, $2.99
Starjammers #4, $2.99
Thor #84, $2.99
Ult. Spider-Man #65, $2.25
Ultimates Vol. 1 HC, $29.99
Uncanny X-Men #448, $2.25
Warlock #1, $2.99

VIZ

Animerica Sept 2004 Vol 12 #9, $4.99
Knights of the Zodiac Vol 5 GN, $7.95
Mermaid Saga: Vol 2 GN, $9.99
My Neighbor Totoro Vol. 1 GN, $9.99
Please Save My Earth Vol 6 TP, $9.99
***Prince of Tennis Vol 3 GN*, $7.95**
Rurouni Kenshin Vol. 7 GN, $7.95
Shaman King Vol 4 TP, $7.95
Ultimate Muscle Vol. 1-2 GN, $7.95
Yu-Gi-Oh! Vol 6 TP, $7.95

Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime. ✪ indicates a rescheduled comic book that appeared in a previous shipping list.

	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600
	New Gods	Demon appears	Hawkman appears	GL Corps appear	Metal Men	Superboy appears	Big Barda appears	Mr. Miracle	Booster Gold	J'onn J'onzz	Spectre appears	Lois and Lana	Check-mate	Metal Men	
	MAR 87	APR 87	MAY 87	JUN 87	JUL 87	AUG 87	SEP 87	OCT 87	NOV 87	DEC 87	JAN 88	FEB 88	MAR 88	APR 88	MAY 88
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$4	$2	$5

Peach Girl

Vol. 7: Change of Heart

As most know, there's no kind of drama like teen melodrama.

While most adults are more than glad to leave adolescent romance as far behind them as possible, once they're old enough to appreciate the mature form, teen problems are still complex enough to support entire nights of TV programming and a whole manga subgenre.

TOKYOPOP
WRITER:
MIWA UEDA
ARTIST:
MIWA UEDA
B/W • 180 Pgs.
$9.99

Fortunately, *Peach Girl* is a cut above the usual fodder. Adeptly drawn (if a tad too light on the inks) and relatively fast-moving, a volume of this title moves like a single plot thread of Everwood or Dawson's Creek.

In this volume, the heroine finally comes to terms with the fact that the boy she wants the most is using her as a doormat.

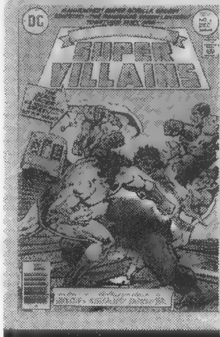
She's also smartened up enough to realize the guy she's been walking all over is probably the best thing for her. For once, she winds up with the nice guy, and it looks as if things are going to turn out all right. Well, at least for this chapter.

★★ — **Steve Fritz**

www.tokyopop.com

RETROVIEW

Secret Society of Super Villains #4 ★★★½



"When Thieves Fall Out ..."

Sinestro and The Wizard defect from The Secret Society. Green Lantern's power is stolen by Mantis, who uses it against his master. Grodd and Kalibak whup the tar out of each other for pages.

The New Gods connections keep coming with the insertion of Kalibak, The Funky Flashman, and The Black Racer. What could have been routine comic-book battles are rendered more exciting than one might expect. Darkseid laughs, as Mantis blasts him with GL's stolen powers. Kalibak and Grodd are hit by a trolley during their tussle. Grodd cries uncle, then sucker-punches Kalibak with a block of concrete.

DC
Dec 1976 • 17 pp.
Writer: David A. Kraft
Pencils: Pablo Marcus
Inks: Vince Colletta
Cover: Ernie Chua

© DC

No CGC copies

Then 30¢ NOW $4

Marvel Tales
MARVEL, 1964

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	165	
2	85	270
3	40	
4	22	92
5	22	
6-9	16	
10	15	
11-13	10	
14	10	53
15	10	121
16-17	10	
18	10	68
19	10	
20	10	67
21-31	8	
32	8	42
33	3	45
34-67	3	
67/30 cent	20	
68	3	
68/30 cent	20	
69	3	
69/30 cent	20	
70	3	
70/30 cent	20	
71-80	2	
80/35 cent	15	
81	2	
81/35 cent	15	
82	2	
82/35 cent	15	
83	2	
83/35 cent	15	
84	2	
84/35 cent	15	
85-97	2	
98-99	5	
100	2	18
101-105	2	
106	4	
107-136	2	
137-138	5	
139-144	3	
145-291	2	

Marvel Team-Up
MARVEL, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	150	658
2	32	107
3	32 ▽	90
4	32	173
5	16	83
6	16	58
7	16	
8	16	67
9	16	66
10	16	78
11	13	
12	13	90
13	13	48
14	13	
15	13 ▽	63
16	13	40
17	13	
18	13	51
19	13	
20	13	59
21-23	8	
24	8	25
25-31	8	
32-41	5	
42	5	29
43-44	5	
44/30 cent	20	
45	5	
45/30 cent	20	
46	5	
46/30 cent	20	
47	4	
47/30 cent	20	
48	4	
48/30 cent	20	
49-52	4	
53 ➥X-Men app.	15 ▽	64
54	4	23
55-57	4	
58	4	18
58/35 cent	15	18
59	4	
59/35 cent	15	
60	4	
60/35 cent	15	
61	4	19
61/35 cent	15	19
62	4	
62/35 cent	15	
63-65	4	
66 ➥Captain Britain app.	7 ▽	33
67-76	4	
77	4	23
78-93	4	
94	4	17
95-99	3	
100	6	22
101	3	
102	3	10
103-116	3	
117	3	14
118-125	3	
126	3	17
127-147	3	
148	3	10
149	3	
150	3	15
Annual 1	30	117
Annual 2	6	
Annual 3	4	
Annual 4-6	3	
Annual 7	2	

Marvel Two-In-One
MARVEL, 1974

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	22	199
2	9 ▽	42
3	7	40
4	7	
5-6	8	
7	5	22
8-10	5	
11	3	
12	3	24
13-15	3	
15/30 cent	20	
16	3	
16/30 cent	20	
17	3	
17/30 cent	20	
18	3	
18/30 cent	20	
19-24	3	
25	3	23
26-28	2	
28/35 cent	15	
29	2	
29/35 cent	15	
30	2	
30/35 cent	15	
31	2	
31/35 cent	15	
32-50	2	
51	3	17
52	2	16
53	2	
54	4	
55-99	2	
100	3	
Annual 1	4	
Annual 2 ➥Warlock dies	16 ▽	51
Annual 3-4	2	
Annual 5	3	
Annual 6-7	2	

Marvel vs. DC
DC, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	4	

Mask
DARK HORSE, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	5	
1-2	4	
3-4	3	

Mask
DARK HORSE, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-17	3	

Master of Kung Fu
MARVEL, 1974

	LOOSE Near Mint	SLABBED CGC 9.4 NM
17	12	57
18	6	
19	5	23
20	5	
21-30	3	
31	3	22
32-39	3	
39/30 cent	20	
40	3	
40/30 cent	20	
41	3	
41/30 cent	20	
42	3	
42/30 cent	20	
43	3	
43/30 cent	20	
44-51	3	
52-53	2	
53/35 cent	4	
54	2	
54/35 cent	4	
55	2	
55/35 cent	4	
56-99	2	
100	3	
101-125	2	
Annual 1	5	102

Masters of the Universe
MARVEL, 1986

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	22
2-13	3	

Masters of the Universe
IMAGE, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
1/Gold	6	
2-4	3	

Masters of the Universe
IMAGE, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	
2-6	3	

Masterworks Series of Great Comic Book Artists
DC, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Maverick
DELL, 1959

	LOOSE Near Mint	SLABBED CGC 9.4 NM
7-10	50	
11-15	40	
16-19	30	

Maxx
IMAGE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0.5	5	
0.5/Gold	16	
1	3	
1/3D	5	
1/Variant	6	
2-10	3	
11-35	2	

McHale's Navy
DELL, 1963

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	40	
2	32	
3	26	

M.D.
E.C., 1955

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	80	
2-5	65	

Megaton
MEGATON, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	
3	5	43
4-8	2	
Holiday 1	3	

Men in Black
AIRCEL, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	15	
2	10	
3	8	

Men of War
DC, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-26	3	

Meridian
CROSSGEN, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-44	3	

Metal Men
DC, 1963

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	350	
2	175	
3-5	110	
6-10	80	
11-20	55	
21-26	45	
27 ➥Metal Men	80	

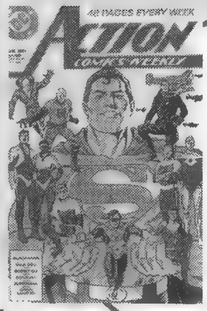
Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**

▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**

△ An open up arrow indicates the average price paid has gone **up since last month**

▽ An open down arrow indicates the average price paid has gone **down since last month**



△ #601

Action Comics

Superman every seven days

In a bold move to emulate the weekly anthology comic books of other countries, DC took *Action* weekly as *Action Comics Weekly* with #601. The experiment only lasted until #642, when the series went back to a monthly publication schedule.

Image © 1988 DC

THE BOTTOM LINE

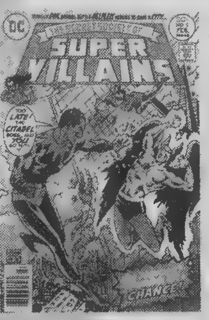
Goes weekly ▼ 601

Blackhawk ends ▼ 608

Black Canary begins ▼ 609

	601	602	603	604	605	606	607	608	609	610
	AUG 88	AUG 88	AUG 88	AUG 88	AUG 88	SEP 88	SEP 88	SEP 88	SEP 88	SEP 88
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Secret Society of Super Villains #5 ★★★½



"Endgame"

Manhunter sacrifices himself to defeat Darkseid. Captain Comet recruits the aid of The JLA. He and Hawkman defeat Sinestro, who is attempting to destroy The Sinister Citadel.

This issue continues the joy of watching the interaction of characters who do not normally travel in the same circles. The Funky Flashman tries to market Sinestro. Manhunter declares himself to be a "human bomb, with enough built-in explosives to destroy ... a god from Apokolips." The explosion is an impressive full-page "kabarakaroooom!" but we know Darkseid better than that. Sinestro's attack on The Sinister Citadel is petty and vindictive — just like a super-villain!

DC
Feb 1977 • 17 pp.
Writer: Bob Rozakis
Pencils: Rich Buckler
Inks: Vince Colletta
Cover: Ernie Chua, Vince Colletta

No CGC copies

Then 30c NOW $4

	LOOSE Near Mint	SLABBED CGC 9.4 NM
28-30	42	
31-41	24	
42-44	12	
45-56	6	
Metal Men DC, 1993		
1	3	
2-4	2	
Metamorpho DC, 1965		
1	45	
2	24	
3	20	
4-5	16	
6-9	12	
10	14	
11-17	10	
Metamorpho DC, 1993		
1-4	2	
Mickey Mouse DELL, 1943		
1	900	
28-30	25	
31-40	22	
41-50	20	
51-60	16	
61-70	15	
71-80	14	
81-100	12	
101-120	11	
121-140	10	
141-147	8	
148	8	29
149-160	8	
161-180	7	
181-200	6	
201-210	5	
211-220	4	
221-240	3	
241-256	2	
Micronauts MARVEL, 1979		
1	4	16
2-5	3	
6-Special 5	2	
Micronauts MARVEL, 1984		
1-20	2	
Micronauts IMAGE, 2002		
1	3	16
2-11	3	
Midnight, Mass DC, 2002		
1-8	3	
Mighty Comics ARCHIE, 1966		
40-41	15	
42	15	59
43-50	15	
Mighty Heroes DELL, 1967		
1	50	
2	35	
3	35	194
4	35	
Mighty Marvel Western MARVEL, 1968		
1	20	
2	13	
3-5	10	
6-9	8	
10-14	6	
15	6	40
16	4	
17-21	5	
22-45	4	
45/30 cent	20	
46	4	
Mighty Samson GOLD KEY, 1964		
1	30	
2-3	18	
4-5	12	
6-10	10	
11-20	8	
21-31	5	
32	4	
Millie the Model Comics MARVEL, 1945		
1	500	
2	300	
3-8	190	
9	175	
10	140	
11	100	
12	85	
13-14	110	
15	85	
16	110	
17-20	85	
21-30	60	
31-40	38	
41-60	35	
61-70	28	
71-99	25	
100	32	
101-130	15	
131-154	12	
155-180	10	
181-207	9	
Annual 1	140	
Annual 2	95	
Annual 3-4	70	
Annual 5	65	75
Anl 6-10	45	
Anl 11-12	25	
Ministry of Space IMAGE, 2001		
1-3	3	
Miracleman ECLIPSE, 1985		
1	10	29
2	8	19
3	8	18
4	8	20
5-7	8	
8	8	13
9-10	10	
11	14	
12	14	18
13	18	22
14	24	20
15	70 ▽	89
16	16	13
17	25	
18	20	
19-22	15	
23	16	
24	25	38
3D 1	10	
Mission: Impossible DELL, 1967		
1	24	
2-4	18	
5	12	
Mr. District Attorney DC, 1948		
1	600	
2	265	
3-5	200	
6-10	155	
11-20	110	
21-30	85	
31-40	75	
41-50	60	
51-67	50	
Mister Miracle DC, 1971		
1	24	150
2	15	86
3	12	73
4	11	85
5	11	99
6	10	73
7	10	
8	10	59
9-10	8	
11	7	46
12-16	7	
17	7	30
18	7	
19-25	5	
Special 1	4	
Mister Miracle DC, 1989		
1	3	
2-5	2	
6-28	1	
Mister Miracle DC, 1996		
1-7	2	
Modeling with Millie MARVEL, 1963		
21	65	
22-30	48	
31-35	36	
36	36	38
37-40	36	
41-54	30	
Monkees GOLD KEY, 1967		
1	45	
2	30	
3	24	
4-5	20	
6-10	18	
11-17	12	
Monsters on the Prowl MARVEL, 1971		
9	8	
10-15	5	
16	6	41
17-30	4	
Monsters Unleashed MARVEL, 1973		
1	14	153
2	10	
3-5	9	
6-11	7	
Annual 1	7	47

On sale Sept. 8

ARCHIE

Archie And Friends #85, $2.19
Jughead #160, $2.19
Laugh Digest #196, $2.39

DARK HORSE

Blade of the Immortal #93, $2.99
Go Girl Vol 1 The Time Team TP, $5.95
Star Wars Tales #21, (two covers $5.99)

DC COMICS

100 Bullets #53, $2.50
Action Comics #819, $2.50
Aquaman #22, $2.50
Batman: Legends of the Dark Knight #183, $2.50
Batman: War Drums TP, $17.95
Bite Club #6, $2.95
Bloodhound #3, $2.95
Challengers of the Unknown #4, $2.95
Doom Patrol Vol. 1: Crawling from the Wreckage TP, $19.95
Fables #29, $2.50
Fallen Angel #15, $2.95
Gen 13: Ordinary Heroes TP, $14.95
Gotham Central #23, $2.50
Green Arrow #42, $2.50
JLA #105, $2.25
JSA #65, $2.50
Nightwing #97, $2.25
Scooby-Doo #88, $2.25
Teen Titans #15, $2.50
Touch #6, $2.50
White Lama Vol. 1: Reincarnation TP, $17.95
Wonder Woman: Challenge of Gods TP, $19.95

IMAGE

✪ *Bloodstream* #4, $2.95 (May 2-8)
Deep Sleeper #4, $2.95
Gray Area #3, $5.95
Pscythe #1, $3.95
Savage Dragon: God War #3, $2.95
***Superpatriot: War On Terror* #3, $2.95**
Ultra #2, $2.95

MARVEL

Captain America #31, $2.99
District X #5, $2.99
Emma Frost #15, $2.99
Identity Disc #4, $2.99
Iron Man #88, $2.99
Marvel Knights 4 #10, $2.99
Marvel Knights Spider-Man #6, $2.99
Powers #4, $2.95
Pulse #5, $2.25
Punisher #11, $2.99
She Hulk #7, $2.99
Spectacular Spider-Man #19, $2.25
Thanos Vol. 5 Samaritan TP, $14.99
Thor Son of Asgard #8, $2.99
***Ultimate Nightmare* #2, $2.25**
Ultimate X-Men #51, $2.25
Ultimate X-Men Vol. 9 The Tempest TP, $10.99
X-Force #2, $2.99
X-Men the End Book One Dreamers and Demons #3, $2.99

VIZ

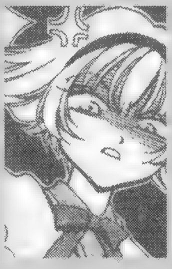
Shonen Jump Vol 2 #10 Oct 2004, $4.99

Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime. ✪ indicates a rescheduled comic book that appeared in a previous shipping list.

	Catwoman begins		Nightwing/ Speedy begins		2nd Wild Dog begins				2nd Secret Six begins				Capt. Marvel begins		
	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625
	OCT 88	OCT 88	OCT 88	OCT 88	OCT 88	NOV 88	NOV 88	NOV 88	NOV 88	DEC 88	DEC 88	DEC 88	DEC 88	DEC 88	DEC 88
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Prétear Vol. 1

"The New Legend of Snow White." Throw in *Cinderella* and *The Twelve Months*. Nature-loving Himeno Awayuki is a high-schooler whose widower father has just married one of the richest widows in Japan. Himeno is bravely determined to not let her two new stepsisters' haughty condescension get her down. She is suddenly accosted by seven handsome youths who claim to be magical knights fighting The Princess of Disaster, who is about to drain Earth of its "Leafe," its life force — and say Himeno is the "Prétear" who can reinstill Leafe into withering plants, animals, and people. Himeno does not believe them until red snow starts falling and her classmates begin collapsing in front of her. Himeno must join the seven knights (who have secret identities of a popular radio talk-show host, an Internet computer expert, etc.) to secretly protect the world, despite the gossip about her loose morals chasing after all these handsome guys.



ADV MANGA
WRITER:
KAORI NARUSE
ARTIST:
KAORI NARUSE
B/W • 188 Pgs.
$9.99

Prétear is one of the latest (well, four years old in Japan now) shojo fantasy hits in the tradition of *Sailor Moon*.

★★★ **— Fred Patten**

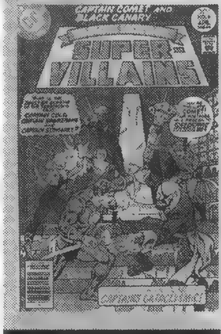
www.adv-manga.com
ISBN: 1-4139-0144-1

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Moon Knight		
MARVEL, 1980		
1	4	29
2-20	3	
21-24	2	
25	3	
26-34	2	
35	3	
36-38	2	
Moon Knight		
MARVEL, 1985		
1	3	
2-6	2	
Moon Knight		
MARVEL, 1998		
1-4	3	
Moon Knight		
MARVEL, 1999		
1-4	3	
Morbius: The Living Vampire		
MARVEL, 1992		
1	2	
1/CS	3	
2-24	2	
25	3	
26-32	2	
More Fun Comics		
DC, 1936		
7-8	5600	
9	6500	
10	3250	
11	2850	
12-13	2450	
14	12500	
➥1st Dr. Occult		
15-16	5000	
17	4500	
18-20	2150	
21-25	1950	
26-29	1775	
30-40	1625	
41-45	1325	
46-50	1200	
51	5000	
➥Spectre cameo		
52	54000	
➥1st Spectre story		
53	35000	
54	9700	
55	12400	
➥1st Dr. Fate		
56	4400	
57-59	3100	
59/15 cent	4500	
60	3100	
61-64	2500	
65-66	2660	
67	6850	
68-70	2100	
71	5750	
72	1725	
73	12200	
➥1st Aquaman, Green Arrow		
74	2450	
75-80	1725	
81-88	1150	
89	1325	
90-99	940	
100	1060	
101	7850	
➥1st Superboy		
102	1375	
103	1025	
104-105	760	
106-107	650	
108-110	165	
111-120	140	
121-124	115	
125	575	
➥Superman cover		
126	115	
127	225	
Morlock 2001		
ATLAS-SEABOARD, 1975		
1	3	36
2-3	2	
Movie Comics		
DC, 1939		
1	2450	
2	1700	
3	1100	
4-6	950	
Ms. Marvel		
MARVEL, 1977		
1	4 ▽	29
2	3	13
3-4	3	
5	3	33
6	3	20
6/35 cent	15	
7	3	23
7/35 cent	15	
8	3	
8/35 cent	15	
9	3	
9/35 cent	15	
10	3	
10/35 cent	15	
11-15	2	
16	8	
➥Mystique cameo		
17	4	38
18	9	131
➥1st Mystique		
19	3	
20-23	2	
Ms. Tree Quarterly		
DC, 1990		
1-10	4	
Munsters		
GOLD KEY, 1965		
1	120	
2	75	
3-5	48	
6-8	34	
9	34	139
10	34	
11-16	30	
Mutt & Jeff		
DC, 1939		
1	725	
2	375	
3	290	
4	200	
5	140	
6-10	125	
11-15	90	
16-20	75	
21-30	60	
31-50	40	
51-70	30	
71-90	24	
91-100	18	
101-120	15	
121-148	12	

RETROVIEW

Secret Society of Super Villains #6

★★



DC
Apr 1977 • 17 pp.
Writer: Bob Rozakis
Pencils: Rich Buckler
Inks: Bob Layton
Cover: Rich Buckler, Vinc Colletta

"Captains Cataclysmic!"

Captain Cold, Captain Boomerang, and Secret Society newcomer Captain Stingaree go on a kidnapping spree. Black Canary joins Captain Comet to oppose them.

A disappointing issue features a real minor leaguer, Captain Stingaree. The lame scheme entails kidnapping various captains in order to show their mastery over air, sea, and land.

A higher point is the return of Copperhead, along with his mysterious savior. Also introduced is Debbie, who is either Captain Comet's girlfriend or a prostitute. (The latter seems more likely, but this *was* 1977.)

© DC

Best CGC copy: **9.8**

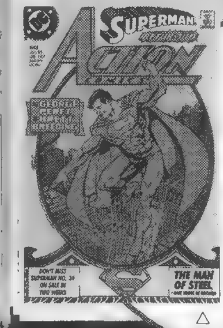
Then 30¢ NOW $4

	LOOSE Near Mint	SLABBED CGC 9.4 NM
My Greatest Adventure		
DC, 1955		
1	650	
2	350	
3-4	210	
5-6	190	
7-10	155	
11-15	110	
16-18	125	
19	110	
20-21	125	
22-27	85	
28	90	
29-30	85	
31-40	70	
41-61	55	
62-79	35	
80	300	
➥1st Doom Patrol		
81-83	150	
84	150	226
85	150	
My Only Love		
CHARLTON, 1975		
1	6	33
2	4	
3-9	3	
Mystery in Space		
DC, 1951		
1	2500	
2	950	
3	725	
4-7	600	
8	600	1119
9-10	600	
11-15	400	
16-25	320	
26-40	235	
41-52	195	
53	1100	
➥Adam Strange starts		
54	425	
55	250	
56-60	175	
61-71	120	
72-74	95	
75	140	
➥JLA app.		
76-79	80	
80	80	271
81-86	60	
87	125	
➥Hawkman app.		
88	90	
➥Hawkman app.		
89	90	253
➥Hawkman app.		
90	90	
➥Hawkman app.		
91-103	26	
104-110	12	
111-117	5	
Mystic		
CROSSGEN, 2000		
1-43	3	
Mystique		
MARVEL, 2003		
1	3	11
2-15	3	
Mythstalkers		
IMAGE, 2003		
1-8	3	
'Nam		
MARVEL, 1986		
1	2	14
2-25	1	
26-84	2	
Namora		
TIMELY, 1948		
1	2000	
2-3	1200	
Namor Sub-Mariner		
MARVEL, 1990		
1-62	2	
Annual 1-4	3	
National Comics		
DC, 1999		
1	2	
Nature Boy		
CHARLTON, 1956		
3	55	
4	50	
5	50	112
Negation		
CROSSGEN, 2002		
1-27	3	
New Adventure Comics		
DC, 1937		
12	3400	
13	3200	
14	2800	
15-20	1975	
21-22	1750	
23-31	1475	
New Adventures of Superboy		
DC, 1980		
1	4	18
2-20	2	
21-54	1	
New Book of Comics		
DC, 1937		
1	13000	
2	6500	
New Comics		
DC, 1935		
1	16000	
2	10000	
3-7	3000	
8-11	2750	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid for slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.



△
#643

ACTION COMICS™

Back to basics

To mark the return of one of DC's flagship series to monthly status, artist George Pérez paid homage to the cover of *Superman* #1 with his cover for *Action Comics* #643.

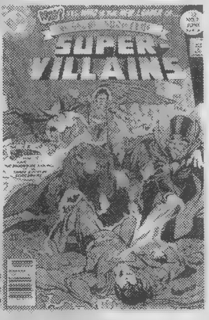
Image © 1989 DC

2nd Nightwing/ Speedy begins ▼ (627)

Phantom Stranger begins ▼ (631)

	626	627	628	629	630	631	632	633	634	635
	NOV 88	NOV 88	NOV 88	DEC 88	DEC 88	DEC 88	DEC 88	JAN 89	JAN 89	JAN 89
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Secret Society of Super Villains #7 ★★★



© DC

DC
Jun 1977 • 17 pp.
Writer: Bob Rozakis
Pencils: Rich Buckler
Inks: Bob Layton
Cover: Rich Buckler

"Luthor's League of Super Villains"

Luthor takes over. He sends three magic-based villains after Superman, but they are thwarted by Hawkgirl and Captain Comet.

Guest villains Luthor, Felix Faust, and even Matter Master are far superior to Captain Stingaree. Luthor dispatches his team to Japan, where the *Superman* movie is being shot. (Japan?) They mistake actor Gregory Reed for the real Man of Steel.

Among the facts readers learn in this issue: Luthor doesn't smoke; Funky Flashman is bald.

Luthor only runs the Society for this one issue. At the end, he is captured by the police. That's right: Luthor is captured by the police.

Best CGC copy: 9.8 Then 30¢ NOW $4

	LOOSE Near Mint	SLABBED CGC 9.4 NM
New Fun Comics		
DC		
1	46000	
2	21000	
3	12000	
4-5	9000	
6	24000	
New Gods		
DC, 1971		
1	38 ▲	118
2	22	
3	19	45
4-9	16	
10	11	
11	11	44
12-19	6	
New Gods		
DC, 1984		
1-6	2	
New Gods		
DC, 1989		
1-28	2	
New Gods		
DC, 1995		
1-11	2	
12	1	
13-15	2	
Newman		
IMAGE, 1996		
1-4	3	
Newmen		
IMAGE, 1994		
1	3	
2-4	2	
5-25	3	
New Mutants		
MARVEL, 1983		
1	4	16
2-24	2	
25-26	3	
27-85	2	
86	3	
➥Cable cameo		
87	6	25
➥1st Cable story		
88	3	
89-96	2	
97	2	9
98	5	21
99	3	
100	2	13
Annual 1-7	3	
Special 1	2	
Summer 1	3	
New Mutants		
MARVEL, 2003		
1	4	
2-13	3	
New Shadowhawk		
IMAGE, 1995		
1-7	3	
New Teen Titans		
DC, 1980		
1	8	24
2	5	
3-10	3	
11-38	2	
39	3	
40	2	
Annual 1	3	
Annual 2-3	2	
New Teen Titans		
DC, 1984		
1-5	3	
6-49	2	
Annual 1-4	3	
New Titans		
DC, 1988		
0	2	
1-59	2	
60-61	3	
62-99	2	
100	3	
101-124	2	
125	4	
126-130	2	
Annual 5-7	4	
Anl 8-10	3	
Annual 11	4	
New X-Men (Academy X)		
MARVEL, 2004		
1	3	
New York World's Fair Comics		
DC, 1939		
1939	25500	
1940	15500	
Next Men		
DARK HORSE, 1992		
0-20	3	
21	30 ▽	76
22-30	3	
Nick Fury, Agent of S.H.I.E.L.D.		
MARVEL, 1968		
1	55 ▽	206
2	34	137
3	30	214
4	38	161
5	35	140
6	27	105
7	27	113
8	25	99
9-11	24	
12	22	87
13	22	
14	18	
15	49 ▽	183
➥1st Bullseye		
16	19	71
17	19	
18	19	87
Nick Fury, Agent of S.H.I.E.L.D.		
MARVEL, 1983		
1-2	3	
Nick Fury, Agent of S.H.I.E.L.D.		
MARVEL, 1989		
1-47	2	
Nightwing		
DC, 1995		
1	4	
2-4	3	
Nightwing		
DC, 1996		
0.5	4	
0.5/Platinum	7	
1	11	21
2	6	
3	4	8
4-5	4	
6-15	3	
16-49	2	
50	4	
51-93	2	
1000000	3	
Annual 1	4	
Giant Size 1	6	
Nightwing: Alfred's Return		
DC, 1995		
1	4	
Nightwing: Our Worlds at War		
DC, 2001		
1	3	
Nine Rings of Wu-Tang		
IMAGE, 1999		
0	2	
1-5	3	
Ninja High School		
ANTARCTIC, 1988		
0	3	
0/Ltd.	4	
1	7	
2	5	
3-10	4	
11-22	3	
23-31	2	
32-49	3	
50	4	
51-99	3	
100	5	
101-114	4	
Yearbook 1	6	
YB 2-4	5	
YB 5-9	4	
YB 10	3	
Summer 1	3	
3D 1	5	
Ninjak		
VALIANT, 1994		
0	3	
1	4	
2-14	2	
15-26	3	
Yearbook 1	4	
Noman		
TOWER, 1966		
1	40	135
2	28	
Normalman-Megaton Man Special		
IMAGE, 1994		
1	3	
Not Brand Echh		
MARVEL, 1967		
1	39	155
2	18	
3-5	15	
6	9	
7	9	35
8	9	
9	19	
➥Giant issues start		
10	19	85
11-13	19	
Nova		
MARVEL, 1976		
1	6 ▽	26
2	4	18
3-10	3	
10/35 cent	15	
11	3	
11/35 cent	15	
12	3	
12/35 cent	15	
13	3	

On sale Sept. 15

ARCHIE

Archie #551, $2.19
Archie Double Digest #155, $3.59
Veronica #155, $2.19

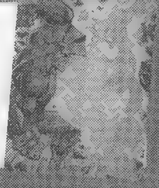
DARK HORSE

Freaks of the Heartland #5, $2.99
Grendel: Devils Reign #5, $3.50

DC COMICS

Adventures of Superman #632, $2.50
Authority: Human On The Inside HC, $24.95
Batman in the Eighties TP, $19.95
Batman: Gotham Knights #57, $2.95
Batman Strikes #1, $2.25
Birds of Prey #74, $2.50
Books of Magick Life During Wartime #3, $2.50*Fraction* #6, $2.50
Hawkman #32, $2.50
Hellblazer: Setting Sun TP, $12.95
Human Target #14, $2.95
Identity Crisis #4, $3.95
JLA Secret Files 2004, $4.95
JSA: Strange Adventures #2, $3.50
Powerpuff Girls #54, $2.25
Sinister Dexter: Gunshark Vacation TP, $14.95
Swamp Thing: Regenesis TP, $17.95
Terra Obscura Vol. 2 #2, $2.95

IMAGE



Invincible #17, $2.95
Jack Staff #7, $3.50
***PvP* #11, $2.95**
Rob Zombie Spook Show Intl Omnibus, $4.95
Savage Dragon Vol. 10 Endgame HC, $49.95
Sword of Dracula #6, $2.95

MARVEL

Cable/Deadpool #7, $2.99
Captain Marvel Vol. 4 Odyssey TP, $16.99
Daredevil #64, $2.99
Doctor Spectrum #2, $2.99
Fantastic Four #518, $2.99
Guardians #4, $2.99
Invaders #2, $2.99
Madrox #1, $2.99
Man Thing #3, $2.99
***Marvel Age Hulk* #1, $1.75**
Marvel Age Runaways Vol. 2 Teenage Wasteland Digest TP, $7.99
Marvel Age Spider-Man Team Up #1, $1.75
New X-Men #5, $2.99
Spider-Man Doctor Octopus Year One #4, $2.99
***Strange* #1, $3.50**
Weapon X #28, $2.99
Wolverine #19, $2.25
X-Men #161, $2.25

VIZ

Angel Sanctuary

***Angel Sanctuary Vol. 4*, $9.95**
Basara Vol. 8 TP, $9.95
Flame of Recca Vol. 8 TP, $9.95
Inu Yasha Ani Manga Vol. 5, $11.95
Sensual Phrase Vol. 4 GN, $9.95
Zatch Bell Vol. 1 GN, $9.95

Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime. ✪ indicates a rescheduled comic book that appeared in a previous shipping list.

	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650
	Phantom Lady begins							Back to monthly				Fights Brainiac			
	JAN 89	JAN 89	FEB 89	FEB 89	FEB 89	MAR 89	MAR 89	JUL 89	AUG 89	SEP 89	OCT 89	NOV 89	DEC 89	JAN 90	FEB 90
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Prince of Tennis Vol. 1

Sports manga haven't done particularly well so far in America, but that might change with Prince of Tennis, a series that may have more intrinsic girl appeal.

VIZ
WRITER:
TAKESHI KONOMI
ARTIST:
TAKESHI KONOMI
B/W • 194 Pgs.
$7.95

It's about Ryoma, a 12-year-old tennis prodigy who, instead of relentlessly training to obtain his goal of being the best tennis player in the world, gets by on pure talent. And he's that rarest of all male manga protagonists: he's not a complete dork.

Instead, he's got this whole Zen samurai cool thing going for him that allows him to breeze through any situation (whether it be girls or bullying older kids) and manages to do it without seeming cold or stuck-up. Soon, he's trouncing upperclassmen on the courts and breaking down an unfair hierarchical system that's keeping down the younger kids at school.

Prince of Tennis has solid characters, believable drama, and even loads of action, thanks to energetic art that really brings a tennis match to life, justifying Viz branding this one as an action manga.

★★★½ **— S.A. Bennett**

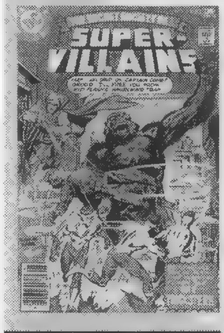
www.viz.com
ISBN: 1-59116-435-4

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Nova		
CONTINUED		
13/35 cent	15	
14	3	
14/35 cent	15	
15	3	13
16-19	3	
20	3	24
21-25	3	
Nova		
MARVEL, 1994		
1-18	2	
Nova		
MARVEL, 1999		
1	3	
2-7	2	
Occult Files of Dr. Spektor		
GOLD KEY, 1973		
1	15	
2	8	
3-5	5	
6-20	4	
21-25	2	
Official Handbook of the Marvel Universe: X-Men 2004		
MARVEL, 2004		
1	4	
Oh My Goddess!		
DARK HORSE, 1994		
1	5	
2-6	3	
88-95	4	
96-105	3	
106	4	
107-108	3	
Oh My Goddess! Part II		
DARK HORSE, 1995		
1-8	3	
Oh My Goddess! Part III		
DARK HORSE, 1995		
1-11	3	
Oh My Goddess! Part IV		
DARK HORSE, 1996		
1-8	3	
Oh My Goddess! Part V		
DARK HORSE, 1997		
1-2	3	
3-4	4	
5	3	
6-7	4	
8	3	
9-12	4	
Oh My Goddess! Part VI		
DARK HORSE, 1998		
1	4	
2-6	3	
Oh My Goddess! Part VII		
DARK HORSE, 1999		
1-8	3	
Oh My Goddess! Part VIII		
DARK HORSE, 2000		
1-6	4	
Oh My Goddess! Part IX		
DARK HORSE, 2000		
1-7	4	
Oh My Goddess! Part X		
DARK HORSE, 2001		
1-5	4	
Oh My Goddess! Part XI		
DARK HORSE, 2001		
1-2	4	
3-6	3	
OMAC		
DC, 1974		
1	10	41
2-3	7	
4	7	30
5-6	5	
7	5	20
8	5	
OMAC: One Man Army Corps		
DC		
1-4	4	
Omega Men		
DC, 1983		
1-2	2	
3	3	13
4-10	2	
11-19	1	
20	2	
21-38	1	
Annual 1-2	2	
Omega the Unknown		
MARVEL, 1976		
1	7	27
2	6	
2/30 cent	20	
3	3	
3/30 cent	20	
4-8	2	
9	3	
9/35 cent	15	
10	2	
10/35 cent	15	
100 Bullets		
DC, 1999		
1	9	
2	7	
3-5	5	
6-10	4	
11-49	3	
Operation: Knightstrike		
IMAGE, 1995		
1-3	3	
Orion		
DC, 2000		
1-25	3	
Our Army at War		
DC, 1952		
1	1300	27
2	625	
3-4	485	
5-10	365	
11	300	
12	260	
13	300	
14	285	
15	250	
16-20	210	
21-31	170	
32-40	130	
41-50	110	
51-56	95	
57-59	90	
60-70	80	
71-80	65	
81	2450	
➥1st Sgt. Rock		
82	625	
83	1050	
➥1st Kubert Rock		
84	240	
85	280	
86-90	240	
91	575	
➥1st all-Rock issue		
92-100	140	
101-110	95	
111-112	90	
113-118	110	
119	90	
120	65	
121	60	
122	55	
123-127	50	
128	225	
➥Sgt. Rock Origin		
129-134	36	
135-137	30	
138	25	
139	25	52
140-150	25	
151	275	
➥1st Enemy Ace		
152	35	
153	120	
➥2nd Enemy Ace		
154	24	
155	60	
➥3rd Enemy Ace		
156	30	
157	24	
158	35	
➥1st Iron Major		
159-163	24	
164	50	
➥Giant-sized		
165	30	
166-167	24	
168	40	
169-170	24	
171-176	20	
177	38	
178-181	20	
182-183	24	
184-185	20	
186	22	
187	20	
188-189	18	
190	22	
191	18	
192-198	14	
199-200	20	
201-202	10	
203	22	
204-215	10	
216	28	191
➥Giant-sized		
217-220	8	
221-228	7	
229	22	123
➥Giant-sized		
230-236	7	
237-239	10	
240	16	69
241	10	
242	14	
➥100-page issue		
243-245	10	
246	10	51
247-253	10	
254	10	49
255	10	
256	10	64
257	7	39
258	7	
259	7	34
260-263	7	
264	7	27
265	7	26
266	7	
267	7	28
268-270	7	
271	7	39
272-299	7	
300-301	5	
Our Fighting Forces		
DC, 1954		
1	725	
2	340	277
3	310	
4-5	250	
6-9	190	
10	205	
11-15	135	
16-20	115	
21-30	90	
31-40	75	
41	90	
42-44	70	
45	235	
➥1st Gunner & Sarge		
46	95	
47	80	
48-50	60	
51-60	35	
61-64	28	
65-70	18	
71-80	15	
81-90	10	
91-99	7	
100-120	6	
121-150	5	
151-152	4	
153	4	16
154-160	4	
161	4	25
162-172	4	
173	4	15
174-181	4	

RETROVIEW

Secret Society of Super Villains #8

★★★



DC
Aug 1977 • 17 pp.
Writer: Gerry Conway
Pencils: Rich Buckler
Inks: Bob Layton
Cover: Rich Buckler, Jack Abel

"Let the Villain Fit the Crime"

Funky's latest scheme: Hire villains appropriate for each job. For the first gig, he sends Copperhead, Star Sapphire, Grodd, and The Trickster after a trinket from World's Finest.

Not a bad idea, this "villain for hire" business, but it goes less than swimmingly. Kid Flash assists Captain Comet this issue. While the cover shows them in a melee with Grodd and The Trickster, the latter is long gone by the time the heroes show up. Nevertheless, the guest stars are an effective, enjoyable device.

Also this issue: The Wizard's powers are failing him and Captain Comet's girlfriend Debbie appears to be Camille (aka Star Sapphire).

© DC

Best CGC copy: **9.8**

Then 35¢ NOW $4

PRICES FOR OTHER UNSLABBED GRADES

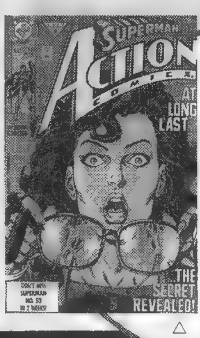
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the Loose NM price above

Very Fine (VF) is **2/3** (67%) of NM

Fine (F) is **1/3** (33%) of NM

Very Good (VG) is **1/5** (20%) of NM

Good (G) is **1/8** (12.5%) of NM



△
#662

ACTION COMICS™

The secret revealed

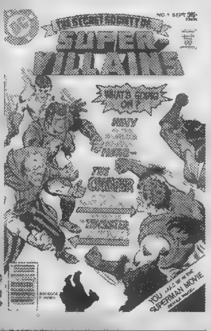
After more than 50 years of speculation, investigation, entrapment, and plain old whining, Lois finally learned Superman's biggest secret, when The Man of Steel revealed his alter-ego after the couple were engaged. The event prompted a second printing.

Image © 1990 DC

THE BOTTOM LINE

				Batman appears			Fights Toyman		Red kryptonite returns	
	651 MAR 90	652 APR 90	653 MAY 90	654 JUN 90	655 JUL 90	656 AUG 90	657 SEP 90	658 OCT 90	659 NOV 90	660 DEC 90
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$3

Secret Society of Super Villains #9 ★★



"Turnabout Is Unfair Play"

The Society recruits The Creeper. Meanwhile, The Trickster betrays his former teammates to the heroes. And Debbie-Camille messes with Captain Comet's head some more.

The Creeper is mistaken for a villain and seizes the opportunity to infiltrate The Society. The Trickster wants revenge and goes crying to Kid Flash. Grodd releases a dragon from this issue's magical artifact, which is considerably less dramatic, since they just fought a dragon in Japan two issues ago, and that one had two heads!

Despite the addition of The Creeper, this issue doesn't really bring to the table much that is new.

DC
Sep 1977 • 17 pp.
Writer: Gerry Conway
Pencils: Rich Buckler
Inks: Bob McLeod
Cover: Rich Buckler, Jack Abel

Best CGC copy: 9.8

Then 35¢ NOW $4

Outlaw Kid
MARVEL, 1954

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	165	
2	80	
3-4	65	
5	65	37
6-9	65	
10	65	83
11-17	54	
18	58	
19	54	

Outsiders
DC, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	2	
4-28	1	
Annual 1	3	
Special 1	2	

Outsiders
DC, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-1	3	
2-24	2	

Outsiders
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-12	3	

Painkiller Jane
EVENT, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	4	
1	3	
1/Red foil	25	
2-5	3	

Partridge Family
CHARLTON, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	
2	16	
3-4	14	
5 ➥Giant-sized	20	
6-14	12	
15-21	10	

Pat Boone
DC, 1959

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	200	
2-5	150	

Peanuts
GOLD KEY, 1963

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	125	
2-4	75	

Perfect Love
ZIFF-DAVIS, 1951

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	115	
2	80	
3	65	120
4-10	65	

Perry Mason
DELL, 1964

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	40	

Peter Parker: Spider-Man
MARVEL, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
1/Sunburst	6	24
1/Dynamic.	14	54
2-28	4	
29	4	15
30-43	3	
44	3	14
45-57	3	
Annual 1998	3	
Annual 1999	4	

Petticoat Junction
DELL, 1964

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	35	
2	25	70
3-5	25	

Phantom
DC, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Phantom
DC, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-13	2	

Phantom Stranger
DC, 1952

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1100	
2	600	
3-6	475	

Phantom Stranger
DC, 1969

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	95	382
2-4	33	
5-7	20	
8-11	16	
12-13	18	
14	18	73
15-16	18	
17	18	74
18	15	60
19-21	15	
22-24	9	
25	9	27
26-30	9	
31	9	44
32-41	9	

Phantom Stranger
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Phantom Zone
DC, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
2-4	1	

Phoenix
ATLAS-SEABOARD, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	18
2	4	16
3-4	2	

Phoenix: The Untold Story
MARVEL, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	

Pink Panther
GOLD KEY, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	25	
2	15	
3-5	12	
6-10	8	
11-20	6	
21-40	4	
41-87	3	

Pinky and the Brain
DC, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-27	2	
Holiday 1	2	

Piracy
E.C., 1954

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	160	
2	115	
3-7	85	

Pitt
IMAGE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0.5	2	
1-13	2	
14-20	3	

Planetary
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	
2-5	3	
6	3	6
7-19	3	

Planet Comics
FICTION HOUSE, 1940

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12400	
2	5250	
3	3600	
4-7	2625	
8-12	1950	
13-14	1525	
15	2700	
16-18	1410	
19-24	1225	
25-30	1090	
31-35	845	
36	845	1505
37-40	845	
41-50	600	
51-53	500	
54	500	1151
55-58	500	
59	500	1646
60	500	
61-70	400	
71-73	300	

Planet of the Apes
MARVEL, 1974

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	20	
2	10	
3	9	15
4-5	8	
6	6	
7-29	5	
Annual 1	5	

Planet of Vampires
ATLAS-SEABOARD, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	2	
3	2	33

Plastic Man
DC, 1966

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	50	
2	28	
3	22	76
4	22	56
5	22	
6-10	15	
11	4	18
12-20	4	

Plastic Man
DC, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	1	

Plastic Man
DC, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Plastic Man Lost Annual
DC, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	7	

Plastic Man Special
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	

Plop!
DC, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12 ▽	46
2	8	31
3	8	
4	7	25
5	7	28
6	6	17
7-9	6	

On sale Sept. 22

ARCHIE

Betty #141, $2.19
Jughead With Archie Digest #196, $2.39
Pals-N-Gals Double-Digest #88, $3.59

DARK HORSE

Conan #8, $2.99
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Go Boy 7 Vol 2: The Human Factor TP, $12.95
Hellsing Vol 4 TP, $13.95
Nail #4, $2.99

DC COMICS

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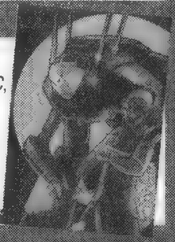
Cartoon Network Block Party #1, $2.25
Catwoman #35, $2.50
Chaland Anthology Vol. 1: Freddy Lombard TP, $17.95
Doom Patrol: The Painting That Ate Paris TP, $19.95
Elric: The Making of a Sorcerer #1, $5.95
Ex Machina #4, $2.95
Flash #214, $2.25
H-E-R-O #20, $2.50
JLA Vol. 14: Trial By Fire' TP, $12.95
Kinetic #7, $2.50
Life Eaters SC, $19.95
Lucifer #54, $2.50
Manhunter #2, $2.50
Outsiders #16, $2.50
Plastic Man #10, $2.95
Robin #130, $2.25
Sleeper Season Two #4, $2.95
Smallville #10, $3.95
Starman: Grand Guignol TP, $19.95
Superman/Batman #14, $2.95
Teen Titans #16, $2.50
Tom Strong #28, $2.95
Witching #4, $2.95

IMAGE



***Ghost Spy* #4, $2.95**
Liberty Meadows, Vol. 3: Summer of Love HC, $24.95
Masters of the Universe Vol. 3 #8, $2.95
Noble Causes #3, (two covers $3.50)
Small Gods #4, $2.95
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MARVEL

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Avengers Vol. 5 Once An Invader TP, $14.99
Black Widow #1, $2.99
Excalibur #5, $2.99
Loki #4, $3.50
Marvel 65th Anniversary Special, $4.99
Marvel Age Spider-Man #12, $2.25
Mystique #19, $2.99
Mystique Vol. 2 Tinker Tailor Mutant Spy TP, $17.99
Nightcrawler #1, $2.99
NYX #6, $2.99
Nyx #6, $2.99
Rogue #3, $2.99
Silver Surfer #13, $2.99
Ultimate Elektra #2, $2.25
Ultimate Fantastic Four #11, $2.25
Uncanny X-Men #449, $2.25
Venom vs Carnage #3, $2.99

VIZ

B.B. Explosion

B.B. Explosion Vol. 3, $9.95
Fushigi Yugi Vol. 12 GN, $9.95
Inu Yasha Vol. 19 TP, $8.95
Project Arms Vol. 6 TP, $9.95
Saikano Vol. 2 GN, $9.95
Vagabond Vol. 15 TP, $9.95

Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime. ✪ indicates a rescheduled comic book that appeared in a previous shipping list.

	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675
	Plastic Man appears		JSA appears						Thorn appears					"Panic in the Sky" begins	
	JAN 91	FEB 91	MAR 91	APR 91	MAY 91	JUN 91	JUL 91	AUG 91	SEP 91	OCT 91	NOV 91	DEC 91	JAN 92	FEB 92	MAR 92
NM Price	$2	$4	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Remains #1

Steve Niles' nightmarish *Remains* takes place in the near future during a time of worldwide nuclear disarmament. Shirley Wallace, the successor to the current president, is at the forefront of this peace movement, but her administration's miscalculation makes any perceived mistakes by her predecessor seem minuscule in comparison. Wallace allows the general public to observe the actual de-nuking process, leading to a nuclear disaster that turns millions of people into grotesque zombies.

IDW COMICS
WRITER:
STEVE NILES
ARTIST:
KIERON DWYER
COLOR • 32 PGS.
$3.99

Politics and plot points aside, this comic book is a brutally entertaining tale of science-fiction-tinged horror and is unflinching in its depiction of a world run by creatures created by a technological meltdown. *Remains* takes the next logical step from such influential works as Roger Corman's *Day the World Ended* (1955), Richard Matheson's *I Am Legend*, and George Romero's *Dawn of the Dead* (1978) and ups the ante in terms of sheer numbers (barely a soul remains untouched by the ravages of radiation) and intensity (Dwyer's scratchy visuals are horrifying).

Definitely for adults only.

★★★ **— Brett Weiss**

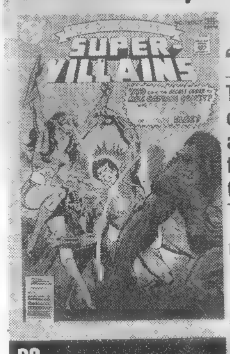
www.idwpublishing.com

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Plop!		
CONTINUED		
10	6	25
11-23	5	
24	8	
Pogo Possum		
DELL, 1949		
1	375	
2	200	
3-5	150	
6-8	120	
9-13	125	
14	100	
15	100	276
16	100	
Popeye		
DELL, 1948		
1	125	
2	85	
3-5	60	
6-10	48	
11-20	40	
21-30	32	
31-50	28	
51-65	24	
66-80	20	
81-92	16	
93-100	12	
101-120	8	
121-140	5	
141-171	3	
Special 1	2	
Popular Comics		
DELL, 1936		
1	3650	
2	1285	
3	1025	
4	815	
5	750	
6-7	600	
8-10	565	
11-15	455	
16-20	400	
21-30	345	
31-40	300	
41-45	240	
46	310	
➥1st Marvel Man		
47-50	240	
51-60	205	
61-71	160	
72-75	140	
76-78	200	
79-80	140	
81-90	130	
91-96	110	
97	110	185
98-100	110	
101-110	85	
111	50	
112-130	80	
131-145	65	
Porky Pig		
DELL, 1952		
25-30	12	
31-50	9	
51-70	7	
71-81	6	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Power Company		
DC, 2002		
1-18	3	
Power Man & Iron Fist		
MARVEL, 1974		
17	8	
18-20	5	
21-30	4	
30/30 cent	20	
31	4	
31/30 cent	20	
32	3	
32/30 cent	20	
33	3	
33/30 cent	20	
34	3	
34/30 cent	20	
35-44	3	
44/35 cent	15	
45	3	
45/35 cent	15	
46	3	
46/35 cent	15	
47	3	
48	4	46
49-52	3	
53-55	4	
56	3	
57	5	40
58-65	3	
66	12	41
➥2nd Sabretooth		
67-83	2	
84	6	22
➥Sabretooth app.		
85-125	2	
Annual 1	4	
Power of Shazam		
DC, 1995		
1	3	
2-47	2	
Annual 1	3	
Power of the Atom		
DC, 1988		
1-18	1	
Power Pack		
MARVEL, 1984		
1-2	2	
3-18	1	
19	2	
20-26	1	
27	4	18
28-43	1	
44-62	2	
Holiday 1	3	
Power Pack (Vol. 2)		
MARVEL, 2000		
1	3	
Powerpuff Girls		
DC, 2000		
1	5	
2-3	3	
4-50	2	
Powers		
IMAGE, 2000		
1	7	16
2	6	
3	5	
4-10	4	
11-37	3	
Annual 1	4	
Preacher		
DC, 1995		
1	13	27
2	6	

RETROVIEW

Secret Society of Super Villains #10 ★★



DC
Oct 1977 • 17 pp.
Writer: Gerry Conway
Pencils: Dick Ayers
Inks: Jack Abel
Cover: Al Milgrom, Jack Abel

"Triumph and Treachery"

The Society gathers the last magical object. Funky drops the items off, and The Wizard picks them up, only to be captured. Did he secretly hire the villains to gather the artifacts?

This issue is something of a mess. It continues from *Super-Team Family* #13 and it continues in the *SSoSV* Special. In between, The Society takes a page from The JSA and JLA by separating into smaller teams. That may have worked in The Golden and Silver Ages, but making four chapters of three to five pages each leads to rushed, sloppy storytelling.

© DC

Best CGC copy: 9.8 Then 35¢ NOW $4

	LOOSE Near Mint	SLABBED CGC 9.4 NM
3-5	5	
6-10	4	
11-49	3	
50-66	4	
Preacher: Dead or Alive		
DC		
1	20	
Preacher Special: Cassidy: Blood & Whiskey		
DC, 1998		
1	6	
Preacher Special: One Man's War		
DC, 1998		
1	5	
Preacher Special: Saint of Killers		
DC, 1996		
1-4	3	
Preacher Special: Tall in the Saddle		
DC, 2000		
1	5	
Preacher Special: The Good Old Boys		
DC, 1997		
1	5	
Preacher Special: The Story of You-Know-Who		
DC, 1996		
1	5	
Predator		
DARK HORSE, 1989		
1	5	
2	4	
3-4	3	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Predator 2		
DARK HORSE, 1991		
1-2	3	
Prez		
DC, 1973		
1	8	
2-4	4	
Primer		
COMICO, 1982		
1	5	
2	55	83
➥1st Grendel		
3-4	4	
5	50	
➥1st Sam Kieth art		
6	5	
Primer		
COMICO, 1996		
1	3	
Prisoner		
DC, 1988		
1-4	4	
Prophet		
IMAGE, 1993		
0-10	3	
Prophet		
IMAGE, 1995		
1	4	
2-8	3	
Annual 1	3	
Psychoanalysis		
E.C., 1955		
1	100	
2-4	85	
Puffed		
IMAGE, 2003		
1-3	3	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Punisher		
MARVEL, 1986		
1	13 ▽	45
2	7 ▽	18
3	7	24
4	6 ▽	18
5	6	21
Punisher		
MARVEL, 1987		
1	7	
2-3	4	
4-9	3	
10	4	
11-62	2	
63-74	1	
75	3	
76-80	2	
81-85	1	
86	3	
87-90	1	
91-99	2	
100	3	
101	4	
102-104	2	
Annual 1	4	
Annual 2-3	3	
Annual 4-5	2	
Annual 6-7	3	
Punisher		
MARVEL, 1995		
1	3	
2-18	2	
Punisher		
MARVEL, 1998		
1	3	
1/Variant	6	
2-4	3	
Punisher		
MARVEL, 2000		
1	4	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

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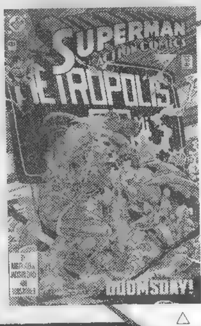


△ #684

ACTION COMICS™

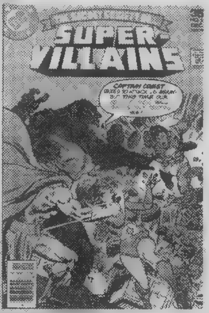
Doomsday!

In the weeks leading up to *Superman* #75 and the death of The Man of Steel (he got better), Superman and his peers fought the unstoppable juggernaut known as Doomsday. *Action Comics* #683 and #684 went to second printings, while #685 had three.

Image © 1992 DC

	676	677	678	679	680	681	682	683	684	685
	APR 92	MAY 92	JUN 92	JUL 92	AUG 92	SEP 92	OCT 92	NOV 92	DEC 92	JAN 93
					Blaze fights Satanus			Fights Doomsday	Fights Doomsday	
NM Price	$2	$2	$2	$2	$2	$2	$2	$3	$3	$2

Secret Society of Super Villains #11 ★



"A Changing of the Guard"

Using the magical artifacts, The Wizard escapes from jail, changes his look, and takes over The Secret Society. Funky Flashman is expelled.

This issue continues from the previous issue, the *SSoSV Special*, and *Super-Team Family* #14. Wasn't that a bit excessive? A lot of nothing fills most pages. Star Sapphire flies off in a huff. Jason Woodrue plays with chemicals. Captain Comet and Debbie share a long and boring extended sequence.

The art takes a nosedive with this issue. Flashman doesn't look like Flashman. Grodd looks so terrible, it's merciful that he only appears in two panels.

DC
Oct 1977 • 17 pp.
Writer: Gerry Conway
Pencils: Mike Vosburg
Inks: Joe Orlando
Cover: Uncredited

No CGC copies

Then 30¢ NOW $4

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1/Variant	9	
2	4	
2/Variant	6	
3	4	
4-12	3	

Punisher
MARVEL, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-37	3	

Punisher
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Punisher Kills the Marvel Universe
MARVEL, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	20	28

Punisher: Official Movie Adaptation
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	0	

Punisher: The End
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	

Punisher: The Movie
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Punisher War Journal
MARVEL, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	19
2-5	3	
6	3	19
7	3 ▽	15
8-49	2	
50	3	
51-60	2	
61	3	
62-64/Variant	2	
65	3	
66-74	2	
75	4	
76	3	
77-80	2	

PvP
IMAGE, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Quantum Leap
INNOVATION, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2-5	4	
6-13	3	
Special 1	3	

Quasar
MARVEL, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
2-46	1	
47	2	
➥1st Thunderstrike		
48-49	1	
50	3	
51-60	1	
Special 1-3	1	

Question
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-36	2	
Annual 1-2	3	

Question Quarterly
DC, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	3	

Question Returns
DC, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	

Radioactive Man
BONGO, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
88	5	20
All others	3	

Ragman
DC, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	20
2-5	3	

Ragman
DC, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-8	2	

Rai
VALIANT, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	4	
1	5	20
2	4	16
3	4 ▽	34
4	4 ▽	35
5-33	2	

Rai and the Future Force
VALIANT, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
9	3	
9/Gold	4	
9/Ltd.	3	
10-24	2	

Raiders of the Lost Ark
MARVEL, 1981

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	2	

Rainbow Brite and the Star Stealer
DC, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1	

Rampaging Hulk (Magazine)
MARVEL, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	130
2	14	8
3-5	5	
6-9	4	

Ranma 1/2
VIZ, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Pt. 1: 1	25	
Pt. 1: 2	10	
Pt. 1: 3	8	
Pt. 1: 4-5	6	
Pt. 1: 6-7	5	
Pt. 2: 1	7	
Pt. 2: 2	5	
Pt. 2: 3-11	4	
Pt. 3: 1-13	3	
Pt. 4: 1-11	3	
Pt. 5: 1-12	3	
Pt. 6: 1-14	3	
Pt. 7: 1-14	3	
Pt. 8: 1-13	3	
Pt. 9: 1-11	3	
Pt. 10: 1-11	3	
Pt. 11: 1-11	3	
Pt. 12: 1	3	

Rat Patrol
DELL, 1967

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	40	
6	25	

Rawhide
DELL, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	200	

Rawhide
GOLD KEY, 1963

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	175	
2	150	

Rawhide Kid
MARVEL, 1955

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	675	
2	320	
3-5	185	
6-10	140	
11-14	110	
15	110	214
16	110	
17	380	
➥Rawhide Kid origin		
18-21	95	
22	90	
23	180	
➥Rawhide Kid origin		
24-30	90	
31-44	75	
45	90	
46	60	
47-55	34	
56	34	59
57	34	
58	34	66
59-60	34	
61	25	
62	25	73
63-70	25	
71-85	16	
86	16	50
87-92	14	
93-97	12	
98	12	53
99	12	
100	16	
101-113	11	
114-120	7	
121-133	6	
133/30 cent.	20	
134	6	
134/30 cent.	20	
135-151	6	
Special 1	12	

Rawhide Kid
MARVEL, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Rawhide Kid
MARVEL, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2	4	
3-5	3	

Ray
DC, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-6	2	

Ray
DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-1	2	
1/Variant	3	
2-24	2	
25	4	
26-28	2	
Annual 1	4	

Real Fact Comics
DC, 1946

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	370	
2	220	
3	200	
4	220	
5	850	
➥Making of Batman		
6	700	
➥1st Harlan Ellison		
7	105	
8	380	

Plop-Real Fact $

On sale Sept. 29

ARCHIE

Betty & Veronica Digest #151, $2.39
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Sabrina Vol. 2 #61, $2.19

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IMAGE

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Syphons TP, $14.95

MARVEL

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Daredevil #65, $3.99
Elektra the Hand #2, $2.99
Gambit #2, $2.99
Kabuki #2, $2.99
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Marvel Knights Spider-Man Vol. 1 Down Among the Dead Men TP, $9.99
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Official Handbook of the Marvel Universe Daredevil Elektra 2004, $3.50
Powerless #4, $2.99
Witches Vol. 1 TP, $9.99
Wolverine Punisher Vol. 1 TP, $13.99
X-Men #162, $2.25

VIZ

Animerica Extra Oct 2004 Vol. 7 #10, $4.99
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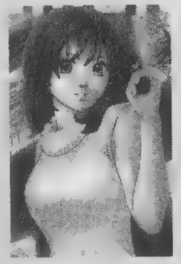
Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime. ✪ indicates a rescheduled comic book that appeared in a previous shipping list.

	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700
		Regular and die-cut covers					Clark returns			Regular and enhanced covers		Bizarro appears			Platinum edition also exists
	FEB 93	JUN 93	JUL 93	JUL 93	AUG 93	SEP 93	OCT 93	NOV 93	DEC 93	JAN 94	FEB 94	MAR 94	APR 94	MAY 94	JUN 94
NM Price	$2	$2/$3	$2	$2	$2	$2	$2	$2	$2	$2/$3	$2	$2	$2	$2	$3

Remote Vol. 1

Traffic cop Kurumi Ayaki wants to quit the force to marry. (She's 22 and still a virgin, starting to verge on the overripe, as readers learn in the inevitable shower scene.)



TOKYOPOP
WRITER:
SEIMARU AMAGI
ARTIST:
TETSUYA KOSHIBA
B/W • 208 Pgs.
$9.99

When the recession intrudes on her dreams, she gets a lateral promotion to the Unsolved Crimes Division, housed in a spooky palatial mansion known as The Crypt. Working for the seemingly unfeeling, agoraphobic Inspector Himuro, she acts as his eyes and ears, as the city is stalked by a serial-killer clown.

With elements from the movies *Silence of the Lambs* and *Copycat*, it's a high-concept premise that's worthy of a USA network drama (which specializes in shows about damaged detectives and their girl assistants). It's clear Kurui will shed herself of her idiot boyfriend Shingo for the mysterious, sexy Himuro; they initially can't stand each other, so, naturally, romance must be right next door. And, while Kurui is initially portrayed as a silly girl (could this have been done without the ubiquitous panty shots?), her character grows up quickly.

★★ — **S.A. Bennett**

www.tokyopop.com
ISBN: 1-59182-740-X

Real Fact
CONTINUED

	LOOSE Near Mint	SLABBED CGC 9.4 NM
9	160	
10	150	
11-12	85	
13	300	
14	80	
15	105	
16	270	
17-18	80	
19	90	
20	100	
21	80	

Realm
ARROW, 1986

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	20
2-3	2	
4	4	
5-15	2	
16-21	3	

Real Screen Comics
DC, 1945

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	750	
2	325	
3	250	
4-5	175	
6-10	125	
11-21	80	
22-30	55	
31-39	38	
40-50	26	
51-60	18	
61-70	16	
71-90	14	
91-100	10	
101-128	8	

Record of Lodoss War: Chronicles of the Heroic Knight
CPM MANGA, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-11	3	

Record of Lodoss War: The Grey Witch
CPM, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-22	3	

Record of Lodoss War: The Lady of Pharis
CPM

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-8	3	

Red Circle Sorcery
RED CIRCLE, 1974

	LOOSE Near Mint	SLABBED CGC 9.4 NM
6	6	
7-10	4	
11	4	17

Red Seal Comics
HARRY A. CHESLER, 1945

	LOOSE Near Mint	SLABBED CGC 9.4 NM
14	475	
15	315	
16	315	975
17-19	285	
20-22	250	

Red Sonja
MARVEL, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	7	32
2-4	3	
4/35 cent	15	
5-6	3	
7-15	2	

Red Sonja
MARVEL, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	1	

Red Sonja
MARVEL, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-13	2	

Red Wolf
MARVEL, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	7	116
2-5	4	
6-9	3	

Resurrection Man
DC, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-27	3	
1000000	3	

Richard Dragon, Kung-Fu Fighter
DC, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	45
2-18	2	

Richie Rich
HARVEY, 1960

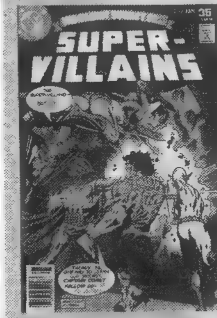
	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3050	
2	850	
3	440	
4-5	310	
6-9	200	
10	165	
11-15	100	
16-20	75	
21-30	50	
31-40	35	
41-47	22	
48	22	120
49	22	
50-60	17	
61-65	13	
66	13	64
67-70	13	
71-83	8	
84	8	71
85-88	8	
89-100	6	
101-150	4	
151-200	3	
201-254	2	

Richie Rich Dollars & Cents
HARVEY, 1963

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	200	
2	80	
3	60	
4	60	314
5	60	
6-10	24	
11-20	16	
21-30	10	
31-40	8	
41-50	6	
51-60	4	
61-70	3	
71-90	2	
91-109	1	

RETROVIEW

Secret Society of Super Villains #12 ★★



DC
Jan 1978 • 17 pp.
Writer: Gerry Conway
Pencils: Mike Vosburg
Inks: Bob McLeod
Cover: Rich Buckler, Jack Abel

"The Plunder Plan!"

Plant Master recruits The Blockbuster, and The Wizard summons the Reverse-Flash from the 25th century. The new team departs to rob Earth-2 blind.

Here's The Wizard's theory: Villains become accustomed to losing to their local heroes. If The Secret Society relocates to The Wizard's native world of Earth-2, they will not be conditioned to lose. Or so he posits.

Still more unexciting happenings: Copperhead gets captured (again). Comet and Debbie are still boring. Robin makes a brief guest appearance and Batman makes the smallest of cameos.

© DC

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Richie Rich Millions
HARVEY, 1961

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	90	
2	50	
3	35	
4-5	28	
6	20	276
7	20	
8-10	16	
11-20	13	
21-30	9	
31-40	7	
41-50	5	
51-60	4	
61-90	3	
91-110	2	
111-113	1	

Richie Rich Money World
HARVEY, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	46	183
2	18	
3	15	
4-5	10	
6-10	8	
11-20	5	
21-30	4	
31-59	3	

Richie Rich Success Stories
HARVEY, 1964

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	240	
2	75	
3	50	
4-5	40	
6	30	
7	30	178
8-10	30	
11-20	18	
21-25	14	
26-30	12	
31-40	8	
41-70	5	
71-100	3	
101-105	2	

Rifleman
DELL, 1960

	LOOSE Near Mint	SLABBED CGC 9.4 NM
2-3	85	
4-10	70	
11-20	55	

Rima Jungle Girl
DC, 1974

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	9	40
2-3	7	
4	7	28
5-7	7	

Ringo Kid
MARVEL, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	
2	8	
3-10	5	
11	4	
12	4	36
13-27	4	
27/30 cent	20	
28	4	
28/30 cent	20	
29-30	4	

Rip Hunter: Time Master
DC, 1961

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	350	
2	140	
3	115	
4-5	95	
6-7	85	
8-15	70	
16-20	58	
21-25	48	
26-29	40	

Rising Stars
IMAGE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	5	
0/Gold	12	
0.5	3	
1/Holofoil	8	17
1/Chromium	10	
1/All others	4	
2	3	
2/A	4	
2/Dynamic	7	
3-21	3	

Rising Stars: Bright
IMAGE, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Robin
DC, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	
3-5	2	
Annual 1-2	3	

Robin
DC, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	2	
1	4	15
1/Variant	4	
2-14	2	
14/Variant	3	
15-49	2	
50	3	
51-74	2	
75	3	
76-99	2	
100	4	
101-125	2	
126	5	
1000000	3	
Annual 1-3	3	
Annual 4	4	
Annual 5	3	
Annual 6	4	
Giant Size 1	6	

Robin II
DC, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1	
1/Collectors	10	
2	1	
2/Collectors	9	

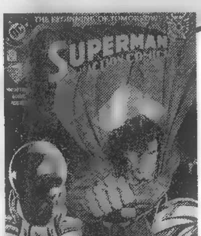
Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**

▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**

△ An open up arrow indicates the average price paid has gone **up since last month**

▽ An open down arrow indicates the average price paid has gone **down since last month**



△
#0

ACTION COMICS™

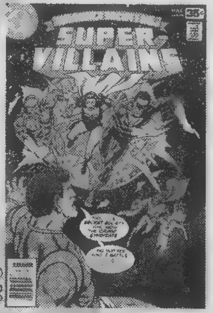
Nuttin' honey

Following the events of *Zero Hour*, DC had "Zero Month," in which many of its titles published an issue #0, mostly to confuse indexers for years to come, a situation exacerbated by #1,000,000 in 1998.

Image © 1994 DC

	701	702	703	0	704	705	706	707	708	709
		"Zero Hour"					Supergirl appears		Mr. Miracle appears	
	JUL 94	AUG 94	SEP 94	OCT 94	NOV 94	DEC 94	JAN 95	FEB 95	MAR 95	APR 95
NM Price	$2	$2	$2	$3	$2	$2	$2	$2	$2	$2

Secret Society of Super Villains #13 ★★★



"One Earth Too Many"

Oops! The Secret Society overshot and landed on Earth-3. Double oops! On the way, they accidentally free some members of The Crime Syndicate. (D'oh!)

It's not a stellar issue, but it gets extra coolness points for the throw-down between The Crime Syndicate and The Secret Society. After a recap of Earth-3 history, readers learn that The Society needs three "tokens of power" to escape that world. Society members clobber Super Woman, Power Ring, and Johnny Quick far more easily than either The JLA or JSA ever did.

Captain Comet trails The Society to Earth-3 and is left behind to face a p.o.'d Crime Syndicate by himself.

DC
Mar 1978 • 17 pp.
Writer: Gerry Conway
Pencils: Mike Vosburg
Inks: Bob Smith
Cover: Rich Buckler

No CGC copies

Then 35¢ NOW $4

	LOOSE Near Mint	SLABBED CGC 9.4 NM
3	1	
3/Collectors	6	
4	1	
4/Collectors	4	

Robin Plus
DC, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	

Robin: Year One
DC, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	5	

Robin III: Cry of the Huntress
DC, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1	
1/Variant	3	
2	1	
2/Variant	3	
3	1	
3/Variant	3	
4	1	
4/Variant	3	
5	1	
5/Variant	3	
6	1	
6/Variant	3	

Rocky and His Fiendish Friends
GOLD KEY, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	100	
2	75	
3	75	181
4-5	60	

Rogue
MARVEL, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Rogue
MARVEL, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Rom
MARVEL, 1979

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	28
2-18	2	
19-23	1	
24-25	2	
26-75	1	
Annual 1-4	2	

Roman Holidays
GOLD KEY, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	20	
2-3	10	

Ronin
DC, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	13
2-5	3	
6	5	

Room 222
DELL, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	
2-4	20	

Rudolph the Red-Nosed Reindeer
DC

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	

Rudolph the Red-Nosed Reindeer Annual
DC, 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1950	115	
1951	90	
1952-1953	75	
1954-1956	60	
1957-1961	48	
1962	75	

Ruse
CROSSGEN, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-26	3	

Sabretooth
MARVEL, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	
Special 1	5	

Sabrina
ARCHIE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-32	2	

Sabrina
ARCHIE, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-57	2	

Sabrina the Teenage Witch
ARCHIE, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	45	
2	20	
3-5	12	
6-10	10	
11-17	8	
18-20	6	
21-30	5	
31-50	4	
51-60	3	
61-77	2	
Holiday 1-3	2	

Sabrina the Teenage Witch
ARCHIE, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	

Sad Sack
HARVEY, 1949

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	265	
2	150	
3	80	
4-5	60	
6-10	50	
11-20	35	
21-30	22	
31-40	16	
41-50	12	
51-70	8	
71-90	6	
91-100	4	
101-150	3	
151-287	2	
288-289	3	
290-293	2	
3D 1	125	

Saga of the Swamp Thing
DC, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-19	2	
20 ➥Alan Moore starts	15	27
21	12	
22-25	6	
26-32	4	
33	3	
34	5	
35-36	3	
37 ➥1st Hellblazer	30	33
38	15	
39-40	9	
41-45	4	
Annual 1-3	3	

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B1N4Ry #3, $3.50
Chase #2, $3.50
Comicana #1, $4.95
Darkham Vale Dracou Imperative #3, $3.50
Monster Club Vol. 2 #4, $3.50

Aposable Thumbs
The Drunk #1, $3.00

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Fade From Grace #2, $1.99
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	Goes to $1.95				Joker appears						Lois breaks engagement; two printings				
	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724
	JUN 95	JUL 95	AUG 95	SEP 95	OCT 95	NOV 95	DEC 95	JAN 96	FEB 96	MAR 96	APR 96	MAY 96	JUN 96	JUL 96	AUG 96
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Shaman King Vol. 3

Here's yet another "kid talks to dead people" manga. While still in the fighting genre, it's a lot less brutal and intense than *Yu-Yu Hakashu*, benefiting greatly from its slightly goofy big-footed cartoon style.

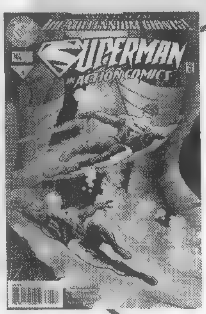
VIZ
WRITER:
HIROYUKI TAKEI
ARTIST:
HIROYUKI TAKEI
B/W • 200 PGS.
$7.95

Our hero is the shaman-in-training Yoh, who'd rather chill with his best ghost bud Amidamaru than fight. But here they have to deal with Tokagero, the ghost of a feudal bandit who's come back from the dead for revenge against the samurai who killed him. Complicating matters is that Tokagero has taken up residence in Ryo, known as "Rio" in the anime, the nicer-than-he-seems gang leader with the impossibly extended pompadour. If their comics can be believed, extreme and antiquated hair styles are much in favor with street punks in Japan.

This manga's certainly slight but offers appealing characters with strong moral centers — characters more interested in helping and healing than in fighting — and presents the appealing notion that the wrong can be reformed and enemies can become friends.

★★★ **— S.A. Bennett**

www.viz.com
ISBN: 1-59116-252-1



△
#744

ACTION COMICS™

Crossover time

While split into two energy beings (don't ask), Superman-Red and Superman-Blue take on The Millennium Giants in the intra-company crossover of the same name. The cover of this issue was part of a larger image composed of the other titles.

Image © 1998 DC

Sam and Twitch
IMAGE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-26	3	

Sandman
DC, 1974

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8 ▲	48
2	5	25
3-6	4	

Sandman
DC, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	21	40
2	11	31
3	11	
4-7	4	
8 ➥1st Death	12	69
8/Ltd.	35	
9-14	4	
15-21	3	
22	4	
23-49	3	
50	5	
50/Gold	20	
51-74	3	
75	4	
Special 1	5	

Sandman: A Gallery of Dreams
DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	13

Sandman Midnight Theatre
DC, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	7	

Sandman Mystery Theatre
DC, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-49	3	
50	4	
51-70	3	
Annual 1	4	

Savage Dragon
IMAGE, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Savage Dragon
IMAGE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0.5	3	
0.5/Platinum	4	
1-3	3	
4-12	2	
13	3	
14	2	
15-24	3	
25	4	
26-49	3	
50	6	
51-74	3	
75	6	
76-99	3	
100	9	
101-114	3	

Savage Dragon/Hellboy
IMAGE, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	

Savage She-Hulk
MARVEL, 1980

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	24
2-5	3	
6-25	2	

Savage Sword of Conan
MARVEL, 1974

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	60 ▽	193
2	28	100
3	16	
4-10	12	
11-20	8	
21-29	6	
30-50	5	
51-173	3	
174-235	2	
Annual 1	1	
Special 1	6	

Savage Tales
MARVEL, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	88	
2	32	
3	20	76
4	20	
5	12	72
6-11	10	
12	8	
Annual 1	8	82

Scion
CROSSGEN, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-43	3	

Scooby-Doo
MARVEL, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	50
2-4	7	
5-9	4	

Scooby-Doo
ARCHIE, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-21	2	

Scooby-Doo
DC, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-84	2	
Summer 1-2	4	

Scooby Doo, Where Are You?
GOLD KEY, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	60	
2-8	24	
9-18	18	
19	18	89
20-30	12	

Scooby Doo, Where Are You?
CHARLTON, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	15	
2	10	
3-5	7	
6-10	6	
11	5	

Scorpion
ATLAS-SEABOARD, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3 ▽	37
2-3	2	

Scribbly
DC, 1948

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	900	
2	550	
3-5	430	
6-10	325	
11-15	265	

Secret Defenders
MARVEL, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-11	2	
12	3	
13-24	2	
25	3	

Secret Origins
DC, 1961

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Annual 1	400	

Secret Origins
DC, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	14	58
2	8	
3-4	7	
5-7	6	

Secret Origins
DC, 1986

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2-50	2	
Annual 1-3	2	
Giant 1	5	
Special 1	2	

Secret Six
DC, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	
2	15	
3-5	12	
6	15	59
7	20	

Secret Society of Super-Villains
DC, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	7	27
2-5	4	
6-15	3	

Secrets of Haunted House
DC, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	115
2	6	
3-4	5	
5-9	4	
10	4	23
11-20	4	
21-30	3	
31	4	
32-46	3	

Sensational Spider-Man
MARVEL, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
-1	2	
0	5	
1	2	
1/Variant	4	15
2	2	
2/Variant	3	
3-11	2	
11/Variant	7	
12-24	2	
25	3	
26-33	2	
Annual 1996	3	

Sensation Comics
DC, 1942

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	32400	
2	5200	
3	2750	
4	1850	
5	1550	
6	1400	
7-10	1140	
11-19	1075	
20	1075	895
21-30	840	
31-34	610	
35-40	560	
41-44	495	
45	495	800
46-50	495	
51-58	455	
59	455	942
60	455	
61-67	395	
68 ➥1st Huntress	500	
69	395	668
70	395	
71	380	
72	380	1569
73-80	380	
81	425	
82-83	385	
84	385	1060
85-90	385	
91-93	190	
94	350	
95-99	190	
100-109	450	

Sensation Comics
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	

Sgt. Bilko
DC, 1957

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	350	
2	150	
3-5	100	
6-13	75	
14-18	60	

Sgt. Bilko's Pvt. Doberman
DC, 1958

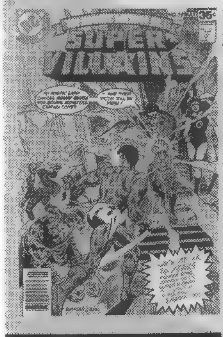
	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	150	
2	110	
3	90	
4-5	70	
6-11	50	

Sgt. Fury
MARVEL, 1963

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1175	

RETROVIEW

Secret Society of Super Villains #14 ★★½



DC
May 1978 • 17 pp.
Writer: Gerry Conway
Pencils: Mike Vosburg
Inks: Bob Smith
Cover: Rich Buckler, Jack Abel

"Crisis on Earth-3 (Reprise)"

The Crime Syndicate puts Captain Comet in the hospital, where he meets the Lois Lane of Earth-3. Leakage from Power Ring's battery causes mutations.

It's unclear how Johnny Quick's "speed helmet" is a "token of power," but his replacement headgear in its absence looks not unlike a colander.

Lois Lane is a hero groupie, no matter what Earth she inhabits. She falls for Captain Comet because "the idea of a super-hero … just turns [her] on." Later, in *DC Comics Presents*, she'll fall for her world's heroic Luthor.

You know what's missing in this issue? The Secret Society. They're reduced to a cameo in their own title.

© DC

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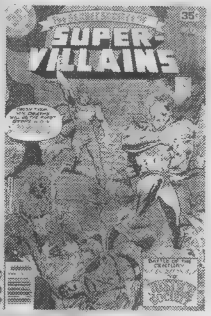
THE BOTTOM LINE

	725 SEP 96	726 OCT 96	727 NOV 96	728 DEC 96	729 JAN 97	730 FEB 97	731 MAR 97	732 APR 97	733 MAY 97	734 JUN 97
			"Final Night"					Energy powers	New blue uniform	
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Secret Society of Super Villains #15 ★★½



© DC

"The Wizard's War of the Worlds"

The Wizard starts taking out The JSA, one at a time. Back on Earth-1, The Silver Ghost starts assembling a team to destroy The Freedom Fighters.

Blockbuster easily wipes the floor with The Golden Age Atom, although it's unclear why The Reverse-Flash needs The Floronic Man's help to dispatch Doctor Mid-Nite. Star Sapphire, initially one of the strongest characters, has been little more than whiny baggage for four issues.

SSoSV became a victim of the infamous "DC implosion." Contents from the next two issues appeared in *Cancelled Comic Cavalcade*, and the story eventually continued in the pages of *Justice League of America*.

DC
Jul 1978 • 17 pp.
Writer: Bob Rozakis
Pencils: Mike Vosburg
Inks: Bob Smith
Cover: Rich Buckler, Dick Giordano

No CGC copies

Then 35¢ NOW $4

	LOOSE Near Mint	SLABBED CGC 9.4 NM
2	400	
3-5	225	
6-10	150	
11-12	80	
13 ➥Cap America app	400	1763
14-15	60	
16	60	241
17-18	50	
19	50	197
20-21	30	
22	30	95
23-25	30	
26	30	110
27	30	
28	30	136
29-31	30	
32-38	25	
39	20	89
40	20	64
41	15	60
42-49	15	
50	15	48
51	15	
52	15	62
53-54	15	
55	15	58
56	14	51
57	14	
58	14	50
59	14	72
60-63	14	
64-67	12	
68	12	44
69-99	12	
100	20	103
101	12	
102	10	
103-110	8	
111-121	6	
122-131	5	
132-133	4	
133/30 cent.	20	
134	4	
134/30 cent.	20	
135-151	4	
152-167	3	
Annual 1	125	
Annual 2	55	
Annual 3	30	97
Annual 4	22	
Annual 5	10	
Annual 6-7	9	

Sgt. Rock
DC, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
302	14	
303-310	9	
311-320	8	
321-330	6	
331-341	5	
342-350	4	
351-390	3	
391-422	2	
Annual 1-2	4	
Annual 3-4	3	

Sgt. Rock
DC, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
14-22	2	
Special 1-2	3	

Sgt. Rock Special
DC, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-13	3	

Sgt. Rock's Prize Battle Tales Replica
DC, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	

77 Sunset Strip
DELL, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	150	

77 Sunset Strip
GOLD KEY, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	100	

Shade Changing Man
DC, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	38
2	3	13
3-8	3	

Shade Changing Man
DC, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-49	2	
50	3	
51-70	2	

Shadow
DC, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	
2-3	8	
4	6	
5	4	
6	5	
7-12	4	

Shadow
DC, 1986

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-4	2	

Shadow
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-19	2	
Annual 1-2	3	

Shadowhawk
IMAGE, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
1/A	2	
2-3	3	
4	2	

Shadowhawk
IMAGE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
1/Gold	3	
2	2	
2/Gold-3	3	

Shadowhawk
IMAGE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-1	3	
2	2	
3-4	3	
12-13	2	
14-18	3	
Special 1	4	

Shadow Strikes!
DC, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-31	2	
Annual 1	4	

Shang Chi: Master of Kung Fu
MARVEL, 2002

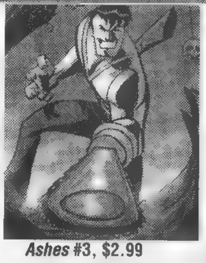
	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Also on sale in September

Beyond Time Comics
Black Tiger: Legacy of Fury #4, $2.99
Black Inc! Imprints
Menthu #3, $2.95
Black Library
Inferno! Magazine #44, $5.99
Warhammer: The 13th Black Crusade SC, $29.99
Warhammer: Titan Pocket TP, $9.99
Blue King Studios
City of Heroes #5, $2.95
Boneyard Press
Psycho Hunter Sp Issue #666, $4.95
The Book of Legion: Queen of Sin One-Shot, $4.95
Bongo
***Bart Simpson's Treehouse of Horror* #10, $4.99**

© 2004 20th Century Fox Film Corporation

Futurama Comics #19, $2.99
Simpsons Comics #98, $2.99
Broadsword Comics
Tarot: Witch of the Black Rose #28, ($2.95, spec. ed. $19.99)
Tarot: Witch of the Black Rose Journal Sketchbook, $12.95
Broccoli International USA Inc
Aquarian Age Juvenile Orion GN #3, $9.99
Galaxy Angel Party GN #1, $9.99
Carnal Comics
Djustine: Tales of the Twisted West #1, $5.95
Castle Rain Entertainment
Jack the Lantern TP, $17.95
Chanting Monks Studios
Nightmare 13: Chanting Monks Comic Casket, $24.95
Chaos Society
Path of the Damned Vol. 3 GN, $19.99
Checker Book Publishing Group
Alex Raymond's Flash Gordon Vol. 2 HC, $19.95
Star Trek: The Key Collection Vol. 2 TP, $22.95
Winsor McCay: Early Works Vol. 4 TP, $19.95
Classics Illustrated Jr. Publications
Classic Illustrated the Story of Jesus HC, $19.95
Classic Illustrated the Ten Commandments HC, $19.95
Claypool Comics
Elvira #137, $2.50
Soulsearchers #68, $2.50
Clibs Boy Comics
True Story, Swear To God #11, $2.95
Colonia Press
Colonia #10, $2.95
Comely Comix
Captain Canuck: Unholy War #1, $2.50
Comic Book Legal Defense Fund
Even More Fund Comics GN, $10.00
Comicsone.Com
Black Leopard GN #5, $14.95
Dark Edge Vol. 1 TP, $9.95
High School Girls Vol. 1 TP, $9.95
Now GN #4, $9.95
Peingenz Vol. 2 TP, $9.95
Storm Riders Vol. 3: Tale of No Name Novel, $7.95
Weapon of the Gods GN #10, $14.95
Committed Comics
Neo Dawn #3, $2.95
Coreway Media
We the People: A Call To Take Back America GN, $16.95
CPM Manga
Armageddon Book 1 GN, $9.99
Couple Vol. 2 GN, $9.99
Hard Boiled Angel Vol. 2: GN Blue Angel II, $9.99
The Slayers: Lina the Teenage Sorceress GN, $9.99
Cyberosia Publishing
G.E.I. #3 English Ed, (two editions $3.50)
Dark Planet Productions
After the Beep #1, $3.99
Miserere #2, $4.99
The Age of Heroes TP, $14.95
Dead Dog Comics & Ent
Night of the Living Dead: Barbara's Zombie Chronicles #2, $4.95
Del Rey
Gundam Seed Vol 2 GN, $10.95
Tsubasa Vol 2 GN, $10.95
Devils Due Publishing



***Army of Darkness: Ashes 2 Ashes* #3, $2.99**
Cosmic Guard #2, $2.99
GI Joe #34, $2.95
GI Joe Reloaded #7, $2.95
GI Joe Vol. 5: The Return of Serpentor TP, $12.95
GI Joe Vs Transformers Vol. 2 #1, (two covers $4.95)
Megacity 909 #1, (two covers $2.95)
Street Fighter #11, (two covers $2.95, spec. ed. $12.95)
Voltron Vol. 2 #9, $2.95
Voltron Vol. 2: TP Paradise Lost, $11.95
DH Publishing
Hino Horror Vol. 13: GN Zipangu Night, $9.95
Hino Horror Vol. 14: GN Skin and Bone, $9.95
Digital Manga Distribution
Ikebukuro West Gate Park Vol. 2 GN, $12.95
Passion Vol. 1 GN, $12.95
Worst Vol. 2 GN, $12.95
Digital Noixe
Delete #2, $2.99
Digital Webbing
Digital Webbing Presents #18, $2.95
Dork Storm Press
Nodwick #25, $2.99
PS238 #7, $2.99
PS238 #8, $2.99
Drawn & Quarterly
Palooka Ville #17, $4.95
Dreamwave
Bubble Gum Crisis Litho, $19.95
Duel Masters Vol. 2 Pocket Ed TP, $10.95
Transformers Energon #27, $2.95
Transformers Generation One Vol. 3 #9, $2.95
Transformers Micromasters #4, $2.95
Transformers War Within Vol. 2: Dark Ages TP, $17.95
Transformers War Within Vol. 3 #1, $2.95
Eighth Day Entertainment
Awakenings #2, $2.99
Eureka Productions
Graphic Classics Vol. 10 Horror Classics, $9.95

Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime.

							Legion appears				Fights Toyman	Fights Toyman		Goes to $1.99	
	735 JUL 97	736 AUG 97	737 SEP 97	738 OCT 97	739 NOV 97	740 DEC 97	741 JAN 98	742 MAR 98	743 APR 98	744 MAY 98	745 JUN 98	746 JUL 98	747 AUG 98	748 SEP 98	1000000 NOV 98
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Shazam! Archives Vol. 4

The fourth compilation of classic Captain Marvel comics contains stories from *Captain Marvel Advs.* #4 and #5, *Master Comics* #21 and #22, *Whiz Comics* #25, and *America's Greatest Comics* #2, which cover the period of October 1941 through May 1942. Needless to say, the world at large played a big factor in the stories of the time.

DC
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
COLOR • 196 PGS.
$49.95

While Captain Marvel takes on the usual mix of goons, thugs, and nameless foreign agents, ranging from mad scientist Sivana to crime kingpin Giggy Golton (and even an insidious swamp monster), the best stories involve his going up against the War Lord (aka Adolf Hitler) and Captain Nazi, the "One Man Blitz." Captain Nazi, though a footnote in time otherwise, is directly responsible for the creation of Captain Marvel Jr., as Captain Marvel gives a boy, crippled by the villain, a measure of his own power.

Filled with classic comic-book whimsy, odd villains, and what would today be considered egregious breaking of the fourth wall (early attempts at crossovers), this archive is a must for any fan of the Golden Age Captain Marvel.

★★★ — **James Mishler**

www.dccomics.com
ISBN: 1-4012-0160-1

Shanna the She-Devil
MARVEL, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	23	109
2	6	
3-5	4	

Shazam!
DC, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	16 ▽	65
2	5	
3	5	31
4	4	
5-7	3	
8	14	64
➥100-page issue		
9-10	3	
11	3	29
12-17	9	
18-27	3	
28	2	
29-35	3	

Shazam: The New Beginning
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

She-Hulk
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	3	

Sherlock Holmes
DC, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	24

SHIELD
MARVEL, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	13	50
2-5	5	

Shock Suspenstories
E.C., 1952

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	850	
2	500	
3	350	
4	325	
5	290	
6-7	350	
8	260	
9-11	210	
12	225	
13	350	
➥Frazetta art		
14-15	200	
16-18	170	

Shogun Warriors
MARVEL, 1979

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	22
2-20	2	

Showcase
DC, 1956

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2850	
2	800	
3	775	
4	26000	
➥1st Silver Age Flash		
5	925	
6	3600	
7	1800	
8	11500	
➥2nd SA Flash		
9	7200	
10	2600	
11-12	1625	
13-14	4200	
15	1650	
16	900	
17	2200	
➥1st Adam Strange		
18	1100	
19	1100	3125
20	850	
21	450	
22	5600	
➥1st SA Grn. Lantern		
23	1600	
24	1500	
25-26	275	
27	700	
28-29	350	
30	750	
31-32	340	
33	325	
34	1250	
35	650	
36	475	
37	525	
38	350	
39-40	300	
41-42	150	
43	450	
44	100	
45	275	
46-47	95	
48-52	65	
53-54	80	
55	220	804
➥Dr Fate origin		
56	100	
57	120	
58	120 ▽	387
59	115	445
60	225	863
➥Spectre origin		
61	100 ▽	342
62	70	
63	40	
64	110	348
➥Spectre app.		
65	40	
66	21	86
67	21	
68	21	83
69-71	21	
72	21	86
73	85	272
➥1st Creeper		
74	38	149
➥1st Anthro		
75	62 ▽	239
➥1st Hawk & Dove		
76-77	45	
78	34	
79-80	45	
81	30	159
82	45	
83-84	40	
85	12	
86	12	65
87	12	
88-89	8	
90-93	7	
94	10	
➥New Doom Patrol		
95-96	8	
97-99	5	
100	5	32
101	5 ▽	24
102	5	
103	5 ▽	27
104	5	

Sigil
CROSSGEN, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-42	3	

RetroView TARZAN™

1951-1952

Reviewed by Michael Tierney

The jungle world of **Dell/Gold Key**'s *Tarzan* comics are a blend of three parts Edgar Rice Burroughs' novels, one part Johnny Weismuller and Lex Barker live-action material, and one part other jungle aspects — shaken liberally.

Tarzan's comics world is constantly evolving, as lost jungle cities are found, the ape-man finds additional intelligent apes, and other fantastic events occur.

Many story titles in these Retroviews are prefixed **"Tarzan ..."** or **"Tarzan and ..."**

Tarzan ™ Edgar Rice Burroughs Inc.

COST TO OWN THE ORIGINALS IN NM: $2,150

Silver Surfer
MARVEL, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	375 ▽	1155
2	160 ▽	351
3	135	533
4	255 ▽	820
➥Surfer vs Thor		
5	70 ▽	269
6	70	287
7	70 ▽	379
8	80	372
9	60	231
10	53	204
11	53 ▽	240
12	53	192
13	53	221
14	100	424
➥Spider-Man app		
15	54	241
16	54	199
17	54	200
18	54	220

Silver Surfer
MARVEL, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	

Silver Surfer
MARVEL, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	

Silver Surfer
MARVEL, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0.5	3	
0.5/Platinum	6	
1	7	16
2	6	
3-10	4	
11-14	3	
15	4	
16-24	3	
25	4	
26-31	3	
32-33	2	
34	5	20
35	4	
36-38	3	
39-45	2	
46-47	3	
48-49	2	
50	5	15
51-74	2	
75	4	
76-85	2	
85/Variant	3	
86-90	2	
91	1	
92-99	2	
100	3	
100/Variant	4	
101-124	2	
125	3	
126-146	2	
Annual 1	4	
Annual 2-'98	3	

Silver Surfer
MARVEL, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-9	3	

Sinister House of Secret Love
DC, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	70 ▽	369
2	35	
3	45	
4	35	

Six Million Dollar Man
CHARLTON, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	47
2	6	21
3-5	5	
6-9	4	

Six Million Dollar Man (Magazine)
CHARLTON

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	
2	8	
3-7	5	

Skull the Slayer
MARVEL, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	9	41
2-5	2	
5/30 cent	20	
6	2	
6/30 cent	20	
7-8	2	

Smallville
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-8	4	

Smash Comics
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	

Smurfs
MARVEL, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	20
2	4	18
3	4	

Snagglepuss
GOLD KEY, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	33	
2	24	
3	24	93
4	24	

Sojourn
CROSSGEN, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	20
2-24	3	
25	1	
26-34	3	
Special 1	4	

Sojourn Prequel
CROSSGEN, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5 ▽	22

Solar, Man of the Atom
VALIANT, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2	3	19
3	3	20
4-9	2	
10	8 ▽	31
➥1st Eternal Warrior		
11-13	3	
14-45	2	
46-60	3	

PRICES FOR OTHER UNSLABBED GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the Loose NM price above

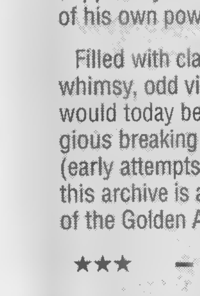
Very Fine (VF) is **2/3** (67%) of NM

Fine (F) is **1/3** (33%) of NM

Very Good (VG) is **1/5** (20%) of NM

Good (G) is **1/8** (12.5%) of NM

ACTION COMICS™



△ #757

A Super split personality

In "The One Man JLA" story arc aliens put Superman through a number of virtual reality scenarios in which his rocket lands on, respectively, Rann, Oa, and Thanagar and he becomes the resident hero of those alien worlds rather than Earth.

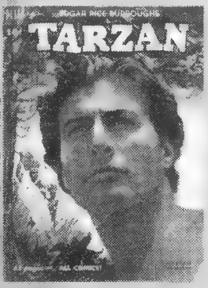
Image © 1999 DC

THE BOTTOM LINE

NM Price	749 DEC 98	750 JAN 99	751 FEB 99	752 MAR 99	753 APR 99	754 MAY 99	755 JUL 99	756 AUG 99	757 SEP 99	758 OCT 99
					JLA appears			Fights Revenge Squad		
	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Tarzan #20

★★★



© Edgar Rice Burroughs Inc.

"... the Terribs" • 24 pp.

Terribs are introduced, as Tarzan rescues a vacationing reporter and his wife from cannibals.

Another theme consistently repeated is the harrowing underground river escape. Also, whether wrestling or fighting, Tarzan often taunts his opponents, "Too slow."

"... Frees His Friends" • 16 pp.

Blown out to sea, Tarzan and N'kima encounter a boat of Arab slavers.

With a monkey on his back, Tarzan goes tree-surfing in a hurricane.

"Two Against the Jungle" • 6 pp.

"Mabu's New Skill" • 2 text pp.

Dell
Mar 1951
Writer: Uncredited
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

No CGC copies

Then 10c Now $160

Sonic the Hedgehog
ARCHIE, 1993

	LOOSE Near Mint		SLABBED CGC 9.4 NM
0	9		
1	12		34
2-3	9		
4-5	7		
6-10	6		
11-20	4		
21-50	3		
51-136	2		
Super 1-15	2		

Son of Satan
MARVEL, 1975

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	15		60
2	12		
3	8		
3/30 cent	12		
4	8		
4/30 cent	12		
5	8		
5/30 cent	12		
6-8	6		

Soul Saga
TOP COW, 2000

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	3		11
2-5	3		

Soupy Sales Comic Book
ARCHIE, 1965

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	80		

Soviet Super Soldiers
MARVEL, 1992

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	2		

Space: 1999
CHARLTON, 1975

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	6		
2-4	4		
5	4		15
6	4		
7	3		

Space Adventures
CHARLTON, 1952

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	240		
2	125		
3-5	105		
6-9	90		
10-12	225		
13	90		161
14-19	90		
20	110		
21	80		
23	100		
24-32	70		
33 ➥1st Captain Atom	325		
34	150		
35-40	125		
41	25		
42	75		
43	25		
44	25		68
45-50	25		
51-60	18		
61-72	12		

Space Family Robinson
GOLD KEY, 1962

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	200		
2	90		
3-5	70		
6-10	50		
11-13	30		
14	30		110
15	30		
16-20	24		
21-44	20		
45-54	10		
55-59	6		

Space Mouse
AVON, 1953

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	60		132
2	36		
3-5	30		

Sparkler Comics
UNITED FEATURE SYNDICATE, 1941

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	1500		
2	650		
3-4	425		
5-10	375		
11-20	300		
21-29	235		
30-40	165		
41-49	150		
50	150		296
51-60	100		
61-70	75		
71-90	55		
91-100	42		
101-120	30		

Spawn
IMAGE, 1992

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	5	▽	17
2	4		16
3	3		10
4	3		8
5	3		12
6	3		
7	4		15
8	4		7
9	4		11
10-17	3		
18	3		14
19	3		
20	3		10
21-24	3		
25	3		17
26-50	3		
51-97	2		
98-99	3		
100	5		
101-134	3		
Annual 1	5		

Special Marvel Edition
MARVEL, 1971

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	14		
2-4	7		
5-14	6		
15 ➥1st Shang-Chi	42	▽	167
16	16		63

Spectacular Spider-Man (Magazine)
MARVEL, 1968

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	90		306
2	75	▽	222

Spectacular Spider-Man
MARVEL, 1976

	LOOSE Near Mint		SLABBED CGC 9.4 NM
-1	2		7
1	20	▲	42
2	8	▽	27
3	5	▽	15
4	5	▽	17
5	5		17
6	4	▽	19
7	5		19
8	5		20

Also on sale in September

Fantagraphics Books
Barbarienne #9, $3.95
Blood Orange #3, $5.95
Bush Junta GN, $18.95
Comics Go To Hell HC, $18.95
Complete Peanuts Vol. 2 1953-1954 HC, $28.95
Pee Soup #3, $3.95
Rear Entry #7, $3.95
Shouldn't You Be Working #2, $5.95
Sipping Lust #1, $4.95
Spunky Knight Extreme #3, $3.95
Young Witches Vol. 6: Wrath of Agatha #1, $3.95

Felix Comics Inc
The Comic Adventures of Felix the Cat TP, $12.95

Femme Fatale
Cintara #2, $2.99

Fire Proves Iron
Fire Proves Iron Grounded Stars GN, $9.95

Forcewerks Productions
B.A.B.E. Force: Jurassic Trailer Park #2, $2.50

Frightworld Studios
Fleshrot: Tales From the Dead Halloween Special TP, $6.99

Fulp Fiction
Harry Johnson #1, $2.95

Funcore Co.
Machine Underworld #1, $2.99

Funnypages Productions
Opposite Forces #4, $2.95

Geek Punk
Lionxor #2, $3.00

Gemstone Publishing
Donald Duck and Friends #320, $2.95
Mickey Mouse Adventures Vol 1 TP, $7.95
Mickey Mouse and Friends #269, $2.95
Uncle Scrooge #333, $6.95
Uncle Scrooge #334, $6.95
Walt Disney's Comics And Stories #648, $6.95
Walt Disney's Comics and Stories #649, $6.95
Walt Disneys Three Musketeers, $3.95

Girl Twirl Comics
Jane's World #15, $5.95

Golem Factory
Mendy and the Golem #5, $2.95

Good Intentions Paving Co
Candyappleblack #4, $3.50

Heavy Metal Magazine
Anita Bomba By Cromwell and Gratien HC #3, $12.95

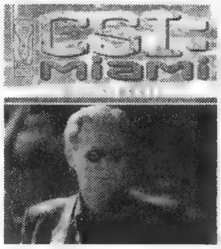
Hidden Agenda Press
Garish Zow 2004, $8.95

High Impact Comics
High Impact Pinup Collection, (two covers $9.95)
Snatch Special, (two covers $14.95)

House Of Usher
Nantucket Brown Roasters: The Lady of Shadows, $2.50

I Box Publishing
Thieves & Kings #46, $2.95

IDW Publishing
CSI: Dominos #2, $3.99
***CSI: Miami-Blood/Money*, $6.99**



CVO Covert Vampiric Operations TP Vol. 1, $19.99
George Romero's Dawn of the Dead TP, $17.99
Horrorcide #1, $6.99
IDW Tales of Terror HC, $16.99
Metal Gear Solid #1, $3.99
Olympus Heights #3, $3.99
Remains #5, $3.99
Secret Skull #2, $3.99
Singularity 7 #3, $3.99

Image
Alex Ross: Battle of the Planets Artbook One Shot, $4.99
Darkness Vol. 2 #15, $2.99
Humankind #2, $2.99
Myth Warriors GN, $9.99
Tomb Raider #46, $2.99
Witchblade #79, $2.99

Ironcat
Dragon Fist Vol 1: The Dragon Returns GN, $14.95
Dragon Fist Vol. 2 GN, $14.95
How To Be An Angel Manual Vol. 1 GN, $12.95
Nanaka 6/17 Vol. 2 GN, $12.95
Vampire Princess Miyu Vol. 8 GN, $12.95
Vampire Yui Vol. 2 TP, $12.95

Kenzer & Company
Knights of the Dinner Table #95, $3.99
Knights of the Dinner Table: Illustrated #38, $2.99
KODT 2005 Calendar, $12.99
KODT Everknights #14, $2.99

Last Gasp
100 Artists See Satan TP, $24.95
Justin Green's Musical Legends TP, $24.95

Lawdog Comics
Territory 51 #2, $3.95

Lightspeed Press
Finder #35, $2.95

Lost In The Dark Press
Video #3, $2.95

Mad Yak Press
Black-Eyed Susan #3, $2.95
Texarkana: One Night Only #1, $3.50

Marquis Models
Unit Zero: The Marquis Files #3, $3.99

Mecca Comics Group
Brother Destiny #1, $2.99

Mirage Studios
Tales of Teenage Mutant Ninja Turtles #5, $2.95

Mock Man Press
Clark Ashton Smith's Hyperborea #1, $2.95

Moonstone
I Love A Mystery! GN, $10.95
Kolchak:C539 the Night Stalker TP Vol. 1, $17.95
Soulcatcher #2, $3.50

Mu Press
Wild! #8, $3.75

NBM
Girl: The Second Coming Vol. 3, $10.95
Grin and Bare It #14 Magazine, $5.95
The Fairy Tales of Oscar Wilde Vol. 4 SC, ($7.95, ltd. ed. hc $50)
The Jungle HC, $15.95
The Silk Tapestry and Other Chinese Folktales HC, $12.95

Ninth Circle Studios
Sonambulo: Mexican Stand Off #1, $3.00

Now Comics
Vinny the Bug Man GN, $19.95

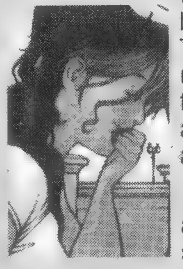
Oni Press
Courtney Crumrin In the Twilight Kingdom TP, $11.95
No Dead Time GN, $12.95
Queen & Country #27, $2.99
Queen & Country Vol. 6 Operation Dandelion HC, $25.00
Scandalous GN, $9.95

Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime.

		1st Encantadora								Goes to $2.25					Ra's al Ghul appears
	759 NOV 99	760 DEC 99	761 JAN 00	762 FEB 00	763 MAR 00	764 APR 00	765 MAY 00	766 JUN 00	767 JUL 00	768 AUG 00	769 SEP 00	770 OCT 00	771 NOV 00	772 DEC 00	773 JAN 01
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$4	$2	$2	$2

She-Hulk #3-4

Marvel's latest She-Hulk series, the third, takes a fresh approach. This time, our favorite green-skinned glamour girl isn't Savage or Sensational, she's just She-Hulk. She doesn't break the fourth wall (and fewer brick walls). This series plays up Jennifer Walters' abilities as a super-hero and lawyer.



MARVEL
WRITER:
DAN SLOTT
ARTIST:
JUAN BOBILLO, MARCELO SOSA
COLOR • 32 PGS.@
$2.99@

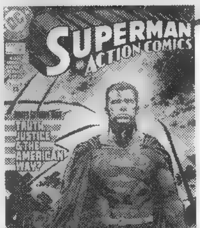
Each stand-alone story spotlights a different case. #3 addresses a question relevant in a world where people routinely return from the dead: Do ghosts' testimonies carry legal weight in their own murder trials? In #4, Spider-Man sues *The Daily Bugle* for years of libel. They're the sort of matters Batton Lash's *Supernatural Law* has had fun with for a decade.

There are a few questions left hanging by the end of each issue. Can we legally imprison ghosts without due process? Can Spidey's lawyer add defendants to his civil suit with the plaintiff's approval? (Bob?)

Juan Bobillo's She-Hulk is cuter than most, with an almost-manga look. At first, her facial cuteness doesn't seem to match her buff bod, but the look grows on the reader.

★★★ **— Jack Abramowitz**

www.marvel.com



△
#775

ACTION COMICS™

The ethics of The Elite

When Manchester Black and his group of super-powered thugs question Superman's "Boy Scout" approach to solving the world's problems, The Man of Steel shows Black that he is *capable* of crossing the line but chooses not to.

Image © 2001 DC

THE BOTTOM LINE

NM Price	774 FEB 01	775 MAR 01	776 APR 01	777 MAY 01	778 JUN 01	779 JUL 01	780 AUG 01	781 SEP 01	782 OCT 01	783 NOV 01
		1st Elite					"Our Worlds at War"	"Our Worlds at War"	"Our Worlds at War"	
	$2	$4	$2	$2	$2	$2	$2	$2	$2	$2

Spectacular Spider-Man
CONTINUED

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
9	5	
9/35 cent	15	
10	4	19
11	4	
12	4	12
13-19	4	
20	4 ▽	13
21-26	3	
27 ➡1st Miller Daredevil	12	46
28 ➡2nd Miller Daredevil	12	49
29-33	3	
34	3	14
35-41	3	
42	3	17
43	3	
44	3	10
45-48	3	
49	3	10
50	3	18
51-55	3	
56	5	
57	3	
58	3	20
59-63	3	
64 ➡1st Cloak & Dagger	5	21
65-82	3	
83 ➡Punisher app.	7	29
84	3	
85	5	21
86-89	3	
90	3	15
91-99	3	
100	5	
101-115	2	
116	3	13
117-129	2	
130	3	
131	5	
132	4	
133	3	
134-138	2	
139	2	13
140-142	2	
143	4	18
144-146	2	
147 ➡New Hobgoblin	8	
148	2	
149	3	
150-151	2	
152	2	11
153-156	2	
157	2	11
158	5	
159	4	
160-188	2	
189	4	
190-195	2	
195/CS	3	
196-199	2	
200	4	20
201-213	2	
213/CS	3	
214-217	2	
217/Variant	3	
218-219	2	
220-221	3	
222	2	
223-223/Variant	3	
224	2	
225	5	25
225/Variant	4	
226-228	2	
229	3	
229/Variant-230	4	
231-249	2	
250	3	
251-263	2	
Annual 1	5	
Annual 2	4	
Annual 3-7	3	
Annual 8	4	
Annual 9-'97	3	
Special 1	4	

Spectre
DC, 1967

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	125	538
2	37	132
3	37	143
4	37	149
5	37	170
6	31	120
7	31	114
8	31	
9	31	135
10	31	128

Spectre
DC, 1987

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	3	
6-31	2	
Annual 1	3	

Spectre
DC, 1992

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	3	
1	6	
2	5	
3	4	
4-7	3	
8	4	
9-20	3	
21-36	2	
37-62	3	
Annual 1	4	

Spectre
DC, 2001

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	11
2-27	3	

Speed Buggy
CHARLTON, 1975

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	48
2-9	8	

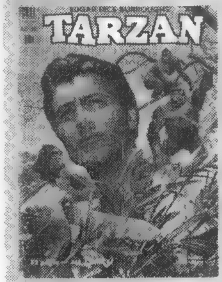
Spider-Man
MARVEL, 1990

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
-1	2	
0.5	4	12
0.5/Platinum	6	
1	5 ▽	19
1/Gold, UPC	50	
1/Gold, no UPC	5	
1/Platinum	42	167
1/Silver	5	
2-4	3	
5	3	12
6	3	13
7	3	12
8	3	26
9	6	27
10	4	15
11-12	3	
13	5	20
14	3	
15	2	
16	2	12
17-25	2	
26	4	12
27-49	2	
50	3	
50/Variant	4	
51	3	
52-56	2	
57	3	
58-74	2	
75	4	
76-98	2	
Anl '97-98	3	
Giant 1	4	
Holiday '95	3	

RETROVIEW

Tarzan #21

★★★



Dell
May 1951
Writer: Uncredited
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

"... Returns to the City of Gold" 24 pp.

Tarzan rescues an injured woman, "Princess Elaine of Ohio."

The love affair between the Ohio woman and Prince Jathon will continue throughout the series, as Tarzan's cast of supporting characters grows.

"... and the Galley Slave" • 16 pp.

Tarzan, D'Arnot, and another French captain find more lost Romans.

Castrum Mare and Castra Sanguinarius add to the list of the Lost Legions of Rome in Africa.

"Two Against the Jungle" • 6 pp.

"Mabu Saves a Stranger" • 2 text pp.

No CGC copies

Then 10¢ NOW $135

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Spider-Man and His Amazing Friends
MARVEL, 1981

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	30

Spider-Man: Blue
MARVEL, 2002

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	4	

Spider-Man Special Edition
MARVEL, 1992

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	7 ▽	20

Spider-Man 2099
MARVEL, 1992

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	13
2-25	2	
25/Variant	3	
26-46	2	
Annual 1	3	
Special 1	4	

Spider-Man Unlimited
MARVEL, 1993

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	11
2-12	4	
13-22	3	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

Krause publishes the ONLY books that list Near Mint prices for comic books!

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Spider-Man vs. Wolverine
MARVEL, 1987

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6 ▽	25

Spider-Woman
MARVEL, 1978

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6 ▽	20
2-3	3	
4-36	2	
37 ➡1st Siryn	4	
38 ➡X-Men app.	4	17
39-49	1	
50	4	14

Spider-Woman
MARVEL, 1993

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Spider-Woman
MARVEL, 1999

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	
3-18	2	

Spidey Super Stories
MARVEL, 1974

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1 ➡Spider-Man origin	15	58
2	6	
3	5	
4	5	18
5	5	40
6	5	
7	5	23
8-43	5	
44	5	23
45-56	5	
57	5	20

Spy Smasher
FAWCETT, 1941

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1650	
2	600	2350
3-4	375	
5-7	325	
8-9	300	
10	325	
11	300	

Squadron Supreme
MARVEL, 1985

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
2-12	1	

Squadron Supreme: New World Order
MARVEL, 1998

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	

Stalker
DC, 1975

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	22
2-4	2	

Starjammers
MARVEL, 1995

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Starman
DC, 1988

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-10	2	
11-25	1	
26	2	
27-45	1	

Starman
DC, 1994

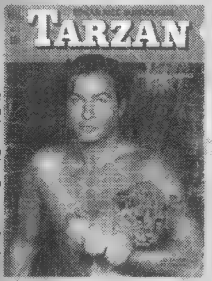
Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-1	5	
2-3	4	
4-40	3	
41-46	2	
47-49	3	
50	4	
51-80	3	
1000000	3	
Annual 1-2	4	
Giant 1	5	

Star Spangled Comics
DC, 1941

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3900	
2	1550	

Tarzan #22

★★★



© Edgar Rice Burroughs Inc.

"... the Winged Terror" • 24 pp.

A professor and his daughter are saved by Tarzan from an evil witch doctor.

The experimental growth hormones of Dr. Mervin will figure prominently in future issues. Monthly issues begin.

"... the Chariots of Cathne" • 16 pp.

Tarzan is kidnapped by gangsters who've learned about the City of Gold.

The borrowing of a movie actor's image continues, with lead gangster Lou Coron looking like Errol Flynn.

"Two Against the Jungle" • 6 pp.

"Great Magic" • 2 text pp.

Dell
July 1951
Writer: Uncredited
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

No CGC [illegible]

Then 10c NOW $135

	LOOSE Near Mint	SLABBED CGC 9.4 NM
3	950	
4-5	875	
6	800	
7 ➥1st Newsboy Legion	8000	
8-10	1600	
11-16	1175	
17	1500	
18-19	1000	
20-30	850	
31-40	525	
41-50	425	
51-60	400	
61-64	375	
65 ➥Robin stories start	1050	
66-68	690	
69 ➥1st Tomahawk	800	
70	690	
71-80	575	
81-83	450	
84	625	
85-86	450	
87	625	
88-94	500	
95-99	265	
100	300	
101-110	225	
111-112	200	
113	375	
114	325	
115-130	200	
131	600	

Star Spangled Comics
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	

Star Spangled War Stories
DC, 1952

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	750	
2	550	
3	475	
4-6	285	
7-10	220	
11-20	185	
21-30	130	
31-40	90	
41-50	70	
51-70	60	
71-83	55	
84 ➥1st Mlle. Marie	125	
85-87	80	
88-89	65	
90 ➥1st Dinosaur Island	325	
91	45	
92	110	
93	45	
94-99	110	
100	145	
101-125	60	
126 ➥1st Sgt. Gorilla	60	212
127-133	60	
134	65	
135-138	60	
139	50	
140-143	24	
144	27	
145	35	
146-150	20	
151 ➥1st Unknown Soldier	110	423
152-153	20	
154 ➥Unk. Soldier origin	55	
155	16	
156-161	14	
162-180	6	
181-204	5	

Star Trek
GOLD KEY, 1967

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	300	
2	90	
3	80	
4	60	
5-6	55	
7	48	
8-9	40	
10	36	
11	25	
12	25	64
13	25	104
14	25	
15	25	75
16-23	25	
24-30	20	
31-40	15	
41-52	12	
53	12	48
54-59	12	
60-61	10	

Star Trek
MARVEL, 1980

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	19
2	3	
3-18	2	

Star Trek
DC, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-10	3	
11-56	2	
Annual 1-3	2	

Star Trek
DC, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2	4	
3-10	3	
11-23	2	
24	3	
25-49	2	
50	4	
51-70	2	
71-74	3	
75	4	
76-80	3	
Annual 1-3	4	
Special 1-3	4	

Star Trek: Deep Space Nine
MARVEL, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-15	2	

Star Trek: The Next Generation
DC, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2	4	
3-20	3	
21-49	2	
50	4	
51-71	2	
72-74	3	
75	4	
76-80	3	
Annual 1-6	3	
Special 1-3	4	

Star Trek: Voyager
MARVEL, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-15	2	

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2000 AD Extreme Ed #5, $5.99
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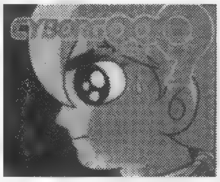

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Owly TP, $10.00

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USF: Hardwood Heroes #1, $3.95
USF: The Zone #1, $3.95

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VIPER COMICS
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WCG COMICS
Rob Hanes Adventures #6, $2.95

XMOOR STUDIOS
Galtow #1, $2.95

Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime.

	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798
	Green Lantern, Batman appear					Krypto returns	Krypto returns	Smallville flashback							
	DEC 01	JAN 02	FEB 02	MAR 02	APR 02	MAY 02	JUN 02	JUL 02	AUG 02	SEP 02	OCT 02	NOV 02	DEC 02	JAN 03	FEB 03
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Steam Detectives Vol. 8

Except for the first and last stories in this collection, the emphasis isn't on our heroes, but on their rogues' gallery.

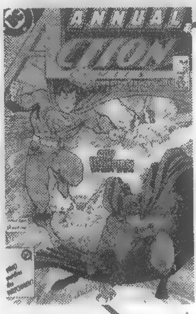
VIZ
WRITER:
KIA ASAMIYA
ARTIST:
KIA ASAMIYA
B/W • 184 Pgs.
$12.95

In a nicely sentimental piece, readers gain important insight into the mind and motives of naughty "boy" (He's seen naked in bed with his female assistant; just how old is he supposed to be?) Phantom Thief Le Bread. That's sharply contrasted with another goofy encounter with The Machine Baron (who manages to make The Man in the Iron Mask look like a fashion statement) and his continuing, hopefully platonic, pursuit of Goriki. Goriki, for the uninitiated, is the Steam Detectives' robot assistant.

The highlight here is the final story, in which the spotlight shifts back to Narutaki, the boy detective with impossibly large coat buttons. His investigation into something trivial leads to evidence that his arch-enemy The Phantom Knight (basically Asamiya's version of Batman) had a connection to his dead parents. This sleek and stylish blend of high-concept high adventure and scientific romance never fails to satisfy.

★★★½ — **S.A. Bennett**

www.viz.com
ISBN: 1-59116-321-8



△
Anl #1

ACTION COMICS™

First *Action* Annual

After almost half a century of publication, *Action Comics* got its first Annual during the John Byrne post-*Crisis* revamp. Teaming Superman and Batman for only the second time in their newly reordered careers, the story sent the pair vampire-hunting.

Star Wars

MARVEL, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	14 ▽	51
1/35 cent	260	
2	9	31
2/35 cent	30	
3	6 ▽	25
3/35 cent	30	
4	6	22
4/35 cent	30	
5	6	
6	6	23
7	6	30
8	4	
9	4	16
10-12	4	
13	4	20
14	4	17
15-16	4	
17	4	13
18-22	4	
23	4	14
24	4	
25	4	17
26-27	4	
28	4	15
29-30	4	
31-42	3	
43	3	14
44	3	13
45-53	3	
54	3	13
55-70	3	
71	3	16
72	3	13
73-97	3	
98	3	16
99	3	
100	3	17
101-106	3	
107 ➡Low distribution	19	74
Annual 1	8	
Annual 2-3	5	

Star Wars

DARK HORSE, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	10	
1	4	
2-64	3	

Star Wars: Crimson Empire

DARK HORSE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	
2-6	5	

Star Wars: Crimson Empire II

DARK HORSE, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-6	3	

Star Wars: Dark Empire

DARK HORSE, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	
2-4	4	
5	3	3
6	3	

Star Wars: Dark Empire II

DARK HORSE, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Star Wars: Empire

DARK HORSE, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-20	3	

Star Wars: Return of the Jedi

MARVEL, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	4	
3	4	11
4	4	

Star Wars Tales

DARK HORSE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	5	
5-19	6	

Star Wars: Union

DARK HORSE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	14	
2	10	
3	7	
4	5	

Star Wars: Vader's Quest

DARK HORSE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Static

DC, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
1/Silver	3	
2-13	2	
14	3	
15-24	2	
25	4	
26-30	3	
31	1	
32-47	3	

Static Shock!

DC, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Stay Puffed

IMAGE, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	

Steel

DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-52	2	
Annual 1-2	3	

Steel, The Indestructible Man

DC, 1978

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	20
2-5	2	

Strange Adventures

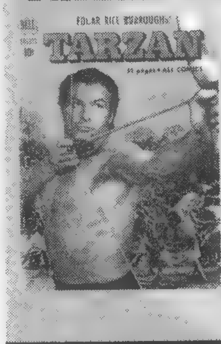
DC, 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2500	
2	1150	
3	800	
4	750	
5-7	600	
8	496	
9 ➡1st Captain Comet	1120	
10	360	
11	475	
12	380	
13	475	
14	630	
15	475	
16	425	
17	230	
18-20	425	
21-22	320	
23	325	
24	360	
25	308	
26	280	
27-29	285	
30	390	
31-38	255	
39	390	
40-41	225	
42	250	
43	225	
44	296	
45-46	225	
47	186	
48	225	
49	184	
50	205	
51	185	
52	205	
53	195	
54	115	
55	170	
56-60	115	
61-70	100	
71-74	90	
75	60	
76-78	90	
79	120	
80	90	
81-83	80	
84	95	
85-90	80	
91	76	
92-93	72	
94	64	
95	72	
96	52	
97	72	
98	60	
99	72	
100	100	
101	56	
102-103	80	
104-106	56	
107	65	
108-109	56	
110	65	
111	50	
112	46	
113	74	
114 ➡1st Star Hawkins	100	
115-116	50	
117 ➡1st Atomic Knights	525	
118	66	
119	85	
120 ➡2nd Atomic Knights	180	
121-122	62	
123	66	
124	72	
125-126	62	
127	41	
128	65	
129	81	
130	37	
131	34	
132	64	
133	54	
134	56	
135	55	
136	40	
137	37	
138	48	
139-140	40	
141	48	
142-145	40	
146	25	
147-148	40	
149	25	
150	40	
151-153	34	
154	36	
155-160	34	
161-167	22	
168	18	
169	22	
170	33	
171	19	
172	22	
173	30	
174	22	
175	36	
176-177	22	
178	14	
179	22	
180 ➡1st Animal Man	110	
181	14	
182	17	
183	19	
184 ➡Animal Man app.	42	
185	15	
186	16	
187	9	
188	15	
189	21	
190 ➡Animal Man app.	80	329
191	9	
192	12	30
193	12	
194	9	
195 ➡Animal Man app.	26	
196-197	12	
198	7	
199	20	100
200	12	
201	35	
202-204	10	
205	75	
206	25	
207	20	
208	36	175
209	36	
210	36	202
211	32	
212	32 ▽	166
213	32	103
214	32	189
215	32	
216	21	
217	8	
218	9	

RETROVIEW

Tarzan #23

★★



Dell
Aug 1951
Writer: Uncredited
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex B[illegible]

"… Keeps Faith" • 24 pp.

Tarzan is captured by trappers and must then journey to Miami to rescue Jad-bal-ja, the Golden Lion.

Each time Tarzan faces Sheik Abou, he turns the tables on him. Then, Tarzan runs with wild animals through civilized streets.

"… the Trumpeting Herd" • 16 pp.

Tarzan saves the daughter of missionaries from raiding Shiftas.

Tarzan really dislikes slavers. And when they shoot his animal friends and threaten a child — look out!

"Two Against the Jungle" • 6 pp.

"The Legend of the Sun" • 2 text pp.

© Edgar Rice Burroughs Inc.

No CGC copies

Then 10¢ Now $135

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

- ▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**
- ▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**
- △ An open up arrow indicates the average price paid has gone **up since last month**
- ▽ An open down arrow indicates the average price paid has gone **down since last month**

THE BOTTOM LINE

		Recalls career						"Hungry Ghost," Parts 1-3	"Hungry Ghost," Parts 1-3	"Hungry Ghost," Parts 1-3
	799 MAR 03	800 APR 03	801 MAY 03	802 JUN 03	803 JUL 03	804 JUN 03	805 JUL 03	806 AUG 03	807 SEP 03	808 OCT 03
NM Price	$2	$4	$2	$2	$2	$2	$2	$2	$2	$2

Tarzan #24

★★★

© Edgar Rice Burroughs Inc.

"… on the Trails of Antiquity" • 24 pp.

Tarzan leads Paul D'Arnot and Professor MacWhirtle to gather dinosaur eggs in the Pal-ul-don valley.

It's action aplenty, with tyrannosaurus attacks, gigantic apes, and dynamite-tipped spears. Jo-rah returns, riding on the offspring of the dyal Tarzan gave him.

"… the Moving Forts" • 16 pp.

Tarzan and the Waziri march into Pal-ul-don, taming a herd of gryfs to help liberate A-lur.

Considering how often it falls, A-lur needs to remove the revolving door at the city gate.

"Two Against the Jungle" • 6 pp.

"Ways of the Elephant" • 2 text pp.

Dell
Sep 1951
Writer: Uncredited
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

No CGC copies

Then 10¢ NOW $135

	LOOSE Near Mint	SLABBED CGC 9.4 NM
219	7	
220	12	
221-222	9	
223	10	
224-230	8	
231-244	5	

Strange Planets
SUPER, 1958

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	35	217
9	35	
10-11	20	
12	20	76
13-16	15	

Strangers in Paradise
ANTARCTIC, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	75	
1	65	20
2-3	18	

Strange Sports Stories
DC, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	42
2	7	
3-6	5	

Strange Tales
MARVEL, 1951

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2000	
2	700	
3-5	550	
6-10	400	
11-20	275	
21-30	215	
31-44	190	
45-57	150	
58	160	
59	180	
60	150	
61	180	
62-63	130	
64	160	
65-66	125	
67	170	
68	125	
69	155	
70-78	120	
79	200	
80	120	
81-82	110	
83	100	
84	185	
85-88	110	
89	240	
90-96	110	
97	300	
98-100	100	
101 ➥Human Torch starts	700	
102 ➥Human Torch app.	290	1463
103-105	230	
106	170	
107	185	
108	170	
109	170	751
110 ➥1st Dr Strange	950	
111	290	
112-113	105	
114	240	
115 ➥Dr. Strange origin	360	
116	80	
117-118	65	
119	85	
120-121	80	
122	80	406
123-125	45	
126	50	
127	40	
128	40	456
129	40	382
130	45	
131-134	40	
135 ➥1st S.H.I E.L.D.	80	
136	26	263
137	26	
138	26	108
139-142	26	
143	26	147
144-145	26	
146	28	
147	26	97
148 ➥Ancient One origin	45	
149	26	105
150	30	148
151	40	
152	24	153
153-157	24	
158	24	156
159	30	199
160	24	206
161	24	
162	24	124
163	24 ▽	155
164	24	
165	24	134
166	24	
167	24	269
168	24	
169 ➥Series restarted	4	61
170-173	4	
174	4	11
175-177	4	
178	15	45
179 ➥Warlock origin	10	38
180	10	38
181	10	34
182	3	24
183-185	3	
185/30 cent.	20	
186	3	
186/30 cent.	20	
187-188	3	
Anl 1-2	350	

Strange Tales
MARVEL, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-19	2	

Strange Tales
MARVEL, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	7	

Strange Tales
MARVEL, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	5	

Strikeback!
IMAGE, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Stuntman Comics
HARVEY, 1946

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	685	1551
2-3	425	

Sub-Mariner
TIMELY, 1941

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	17500	
2	5100	
3	3750	
4	3000	
5	2300	
6-10	2000	
11	2500	
12-15	1200	
16-20	900	
21-30	850	
31-35	700	
36-41	650	
42	1000	

Sub-Mariner
MARVEL, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	75 ▽	319
2	25 ▽	121
3	15	131
4	15	
5	16	245
6	15	88
7	15	89
8	15	231
9	15	105
10	15	
11	12	68
12	12	97
13	12	63
14 ➥Toro dies	20	187
15	10	
16	8 ▽	63
17-20	8	
21	6	
22	6	56
23	6	
24	6	64
25	6	
26	6	74
27	6	50
28	6	48
29	6	54
30	6	
31	6 ▽	34
32-33 ➥Hulk, Surfer app.	6	
34-35 ➥Hulk, Surfer app.	12	
36	6 ▽	45
37	6	48
38	6 ▽	51
39	6	
40	6	75
41	3	45
42	3	
43	3	72
44	3	74
45	3	48
46	3	58
47	3	62
48	3	
49	3	42
50	6	
51-58	3	
59	3	70
60	3	43
61	3	
62	3 ▽	31
63	3	44
64	3	31
65	3	46
66-67	3	
68	3	27
69	3	65
70	3	26
71-72	3	
Special 1	6	80
Special 2	6	

Sugar & Spike
DC, 1956

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1575	
2	575	
3-5	450	
6-10	300	
11-20	230	
21-30	145	
31-40	110	
41-50	75	
51-80	52	
81-95	34	
96	34	77
97-98	34	

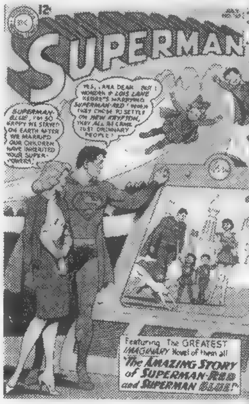
Collect 'em All!

A trio of twisted tales

While many fans are familiar with DC's "The Amazing Story of Superman-Red and Superman-Blue" which originally appeared in ***Superman* (1st series) #162** (Jul 63) and its modern-day revamp that began in the ***Superman Red/Superman Blue*** one-shot from 1998, how many know about a third story featuring dual Men of Steel?

That story was published in 1982's ***Superman Spectacular***, a magazine-sized one-shot that featured "The Saga of Superman Red/Superman Blue."

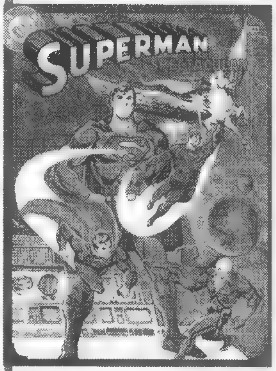
***Superman* (1st series) #162** **Jul 1963**



Of the trio, 1963's Imaginary Story, written by **Leo Dorfman**, with art by **Curt Swan** and **Kurt Schaffenberger**, is still the best, with a challenge by the Kandorians forcing Superman into attempting to overcome his failures. Dorfman covered all the bases, solving every problem that had plagued the series since its earliest days, including who Superman should marry, Lois or Lana.

Then 12¢ NOW $58

Superman Spectacular **1982**



The 1982 one-shot is also fun with both Lex Luthor and Terra-Man (the latter a space cowboy who bedeviled Superman in the 1970s with Western accoutrements that had been scientifically enhanced) chewing the scenery throughout the story. This time, however, the split Supermen discovered that they didn't have equal powers. When one was employing a power, it was unavailable to the other.

Then $1 NOW $3

Superman Red/Superman Blue **Feb 1998**

Where 1963's Imaginary story and the 1982 one-shot each used kryptonite to split the Metropolis Marvel in two, the 1998 story arc simply took one energy-based being and made two.

Don't even ask about how Superman was turned into an energy being in the first place; trust us.

Then $3.95
NOW $3.95

— Brent Frankenhoff

	809	810	811	812	813	814	Annual 1	Annual 2	Annual 3	Annual 4	Annual 5	Annual 6	Annual 7	Annual 8	Annual 9
				"Godfall" Part 1		Fights Kalibak		Who's Who updates		"Eclipso"	"Bloodlines"	"Elseworlds"	"Year One"		"Pulp Heroes"
	NOV 03	DEC 03	JAN 04	APR 04	MAY 04	JUN 04	1987	1989	1991	1992	1993	1994	1995	1996	1997
NM Price	$2	$2	$2	$8	$2	$3	$4	$3	$3	$3	$3	$3	$4	$3	$4

Tales of the Vampire #5

Buffy the Vampire Slayer and *Angel* have concluded their TV runs, but their fans can still enjoy their adventures in original comic books from Dark Horse. Spinning off from *Buffy*, this five-issue series comes to a close with less drama and heart than the earlier issues, most of which were excellent.

DARK HORSE
WRITERS:
JOSS WHEDON, ET AL
ARTISTS:
VARIOUS
COLOR • 36 PGS.
$2.99

Buffy creator Joss Whedon's "Tales of the Vampires" serial ran in all five issues and focused on young Watchers in training. It ends on a satisfying note, especially for those with misgivings about the organization and a fondness for those of its members with the capacity for independent thought.

Sam Loeb's "Some Like It Hot" has terrific art by Tim Sale but serves mostly as an introduction to a vampire who could conceivably play a role in future "Buffy-verse" tales.

In "Numb," Brett Matthews gives readers a glimpse into the nightmares of vampire-with-a-soul Angel. He goes for poignancy but fails to say anything new about the character. The Cliff Richards pencil art is excellent in some panels, wildly uneven in others.

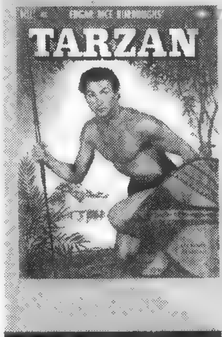
★★ — **Tony Isabella**

www.darkhorse.com

RETROVIEW

Tarzan #27

★★



Dell
Dec 1951
Writer: Uncredited
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

"... the Apeling" • 24 pp.

An apeling saves a lumberman's son from attacking apes and then helps Tarzan rescue the lumberman's wife from an amorous chief.

The folly of careless shooting is the lesson, as the lumberman who shoots the apeling's mother almost shoots his own son. Readers get their first look at the great apes doing a war dance to the drumming of the Dum-Dum.

"Brothers of the Spear" • 6 pp.

Dan-el and Natongo discover that the huntress they saved is Queen Liloma.

"Mabu's Great Idea" • 2 text pp.

© Edgar Rice Burroughs Inc.

Best CGC copy: 6.0 **Then 10¢ NOW $135**

Issue	LOOSE Near Mint		SLABBED CGC 9.4 NM
Super Manga Blast! DARK HORSE, 2000			
1-18	5		
19-42	6		
Super Mario Bros. VALIANT, 1990			
1-6	2		
Special 1	2		
Super Mario Bros. VALIANT, 1991			
1-5	2		
Supernatural Thrillers MARVEL, 1972			
1	20		101
2	10		
3	10		38
4	10	▽	43
5	20	▽	101
➥1st Living Mummy			
6-8	10		
9	10		41
10-11	10		
12	10	▽	47
13-15	10		
Super Powers DC, 1984			
1-5	1		
Super Powers DC, 1985			
1-6	1		
Super Powers DC, 1986			
1-4	1		
Super Soldier DC, 1996			
1	2		11
Super Soldier: Man of War DC, 1997			
1	2		
Super-Team Family DC, 1975			
1	6	▽	36
2	4		
3	4		27
4	4		28
5	3		27
6	3		
7	3	▽	22
8-14	4		
15	3	▽	20
Super-Villain Team-Up MARVEL, 1975			
1	7		37
2-3	4		
4	4		23
5	4		
5/30 cent	8		
6	3		
6/30 cent	6		
7	3		
7/30 cent	6		
8-17	3		
Supreme IMAGE, 1992			
0-1	3		
2-12	2		
13-40	3		
41	4		
41/Ltd.	15		
41/American Ent.	9		
42-56	3		
Annual 1	3		
Supreme: Glory Days IMAGE, 1994			
1-2	3		
Swamp Thing DC, 1972			
1	60		222
2	30		109
3	20		64
4	20		63
5	15		65
6	15		54
7	12		80
8	10	▲	49
9	10		43
10	10		46
11	5		30
12	5		29
13-15	5		
16	5		25
17	5	▽	25
18	5		29
19	5		
20	5		36
21-23	5		
24	5		20
Swamp Thing DC, 1986			
46	4		
47-49	3		
50-52	4		
53	5		
➥Batman app.			
54-81	3		
82-83	2		
84	5		
➥Sandman app.			
85-89	2		
90	3		
91-99	2		
100	3		
101-140	2		
140/Platinum.	6		
141-149	2		
150	3		
151-158	2		
159-171	3		
Annual 4-5	4		
Annual 6	3		
Annual 7	4		
Swamp Thing DC, 2000			
1-20	3		
Swamp Thing DC, 2004			
1-3	3		
Swing with Scooter DC, 1966			
1	30		
2	18		
3	15		
4-5	12		
6-10	10		
11-19	8		
20	8		96
21-30	6		
31-36	5		
Sword of Sorcery DC, 1973			
1	3	▽	32
2-5	2		
Tales From the Crypt E.C., 1950			
20	775		
21	900		
22	700		
23	520		1381
24-25	520		
26-30	400		
31	460		
32	300		
33	675		925
➥Crypt Keeper origin			
34-46	295		
Tales of Asgard MARVEL, 1968			
1	30		116
Tales of Asgard MARVEL, 1984			
1	2		
Tales of Evil ATLAS, 1975			
1	5		32
2-3	5		
Tales of Ghost Castle DC, 1975			
1	9		36
2-3	9		
Tales of Suspense MARVEL, 1959			
1	1400		
2	540		
3	475		
4	450		
5-10	325		
11-20	240		
21-32	150		
33-38	135		
39	3500		
➥1st Iron Man			
40	1100		
41	650		
42-45	325		
➥1st Crimson Dynamo			
46-47	210		
48	265		1446
➥1st red/gold armor			
49	210		
50	155		
51	105		
52	140		
53	120		780
➥Watcher origin			
54-56	62		
57	170		
58	210		1191
➥Cap America app.			
59	210		
➥Cap stories start			
60	120		
61-62	82		
63	180		
➥Bucky origin			
64	72	▽	423
65	125		
66	125		571
➥Red Skull origin			
67	52		
68	52		336
69-70	52		
71	42		222
72-73	42		
74	42		138
75-79	42		
80	42	▽	151
81	32		215
82	32		184
83	32		177
84	32		
85	32		156
86	32	▽	159
87	32		192
88	32		183
89	32		140
90	32		205
91	32		148
92	32		149
93	32		204
94	32		173
95	32		
96	32		164
97	32		
98	32		191
99	32		182
Tales of Suspense MARVEL, 1995			
1	7		
Tales of the Green Lantern Corps DC, 1981			
1	2		
2-3	1		
Annual 1	1		
Tales of the Legion DC, 1984			
314-354	1		
Annual 4-5	1		
Tales of the New Teen Titans DC, 1982			
1	2		
2-4	1		
Tales of the Teen Titans DC, 1984			
41-43	2		
44	6		21
45-59	2		
60-91	1		
Annual 4	1		

PRICES FOR OTHER UNSLABBED GRADES

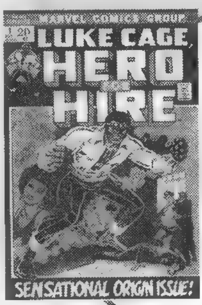
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the Loose NM price above

Very Fine (VF) is **2/3** (67%) of NM

Fine (F) is **1/3** (33%) of NM

Very Good (VG) is **1/5** (20%) of NM

Good (G) is **1/8** (12.5%) of NM



△ #1

HERO FOR HIRE™

A mercenary hero

After a sabotaged prison experiment gives him steel-hard skin and plenty of muscle, the newly renamed Luke Cage (framed for a crime he didn't commit) uses his new powers to help those who need him, but for a price.

Image © 1972 Marvel

THE BOTTOM LINE

	1	2	3	4	5	6	7	8	9	10
		1st Diamondback					Christmas story	Fights Doctor Doom	Fights Doctor Doom	
	JUN 72	AUG 72	OCT 72	DEC 72	JAN 73	FEB 73	MAR 73	APR 73	MAY 73	JUN 73
NM Price	$90	$25	$14	$12	$12	$12	$9	$9	$9	$8

Tarzan #28 ★★★

© Edgar Rice Burroughs Inc.

Dell
Jan 1952
Writer: Gaylord DuBois
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

"… the Wickedness of Gogulu" • 24 pp.

After taking Prince Inkolo's place in a bare-handed pit fight with a wild buffalo, Tarzan reveals Inkolo's "crime" to be the mischief of Gogulu.

Even if it's brief, it's always fun when Tarzan returns to Opar, "built before the dawn of written history." The treasure helps another pair of star-crossed lovers: this time, a prince in love with a slave girl owned by the wicked witch doctor, Gogulu.

"Brothers of the Spear" • 6 pp.

Dan-el realizes that Queen Liloma wants him to be her husband.

"Journey's Beginning" • 2 text pp.

Best CGC copy: 9.0 **Then 10¢ NOW $135**

Tales of the Unexpected
DC, 1956

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	750	
2	385	
3	275	
4-5	225	
6-10	165	
11-20	125	
21-30	100	
31-39	85	
40 ➥Space Ranger starts	650	
41-42	275	
43 ➥Space Ranger cover	450	
44-45	200	
46-50	150	
51-55	125	
56-60	100	
61-70	85	
71-74	60	
75	50	140
76-82	50	
83-90	30	
91-100	22	
101-104	20	

Tales of the Zombie
MARVEL, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	
2	5	
3	4	
4	4	51
5-10	4	
Annual 1	4	

Tales to Astonish
MARVEL, 1959

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2000	
2	635	
3-5	440	
6-10	355	
11-20	265	
21-26	200	
27 ➥1st Hank Pym	3600	
28-34	175	
35 ➥1st Ant-Man	1900	
36	625	
37-38	350	
39	350	919
40	350	
41-43	230	
44	290	
45-46	150	
47	150	644
48	150	
49 ➥1st Giant Man	205	866
50	95	
51	95	311
52	95	
53	95	455
54	95	
55	95	237
56	95	
57 ➥Spider-Man app	125	1090
58	95	
59 ➥Giant-Man vs. Hulk	150	1088
60 ➥Hulk stories start	175	
61	75	
62	75	411
63-65	75	
66	70	
67	70	418
68-69	70	
70 ➥Namor stories start	100	
71-74	55	
75	55	151
76-78	55	
79	55	189
80	55	
81	55	224
82 ➥Iron Man app.	78	
83	55	209
84	55	157
85	55	231
86	55	140
87	55	160
88	55	195
89	55 ▽	159
90	55	236
91	52 ▽	186
92 ➥Silver Surfer app.	75 ▽	158
93 ➥Silver Surfer app.	75	366
94	50	131
95	50	168
96	50	125
97	50	193
98	50	138
99	50	
100	75	178
101	85	240

Tank Girl
DARK HORSE, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-4	3	

Tank Girl 2
DARK HORSE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Targitt
ATLAS, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8 ▽	33
2-3	8	

Tarot: Witch of the Black Rose
BROADSWORD, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	20
2-20	3	

Tarzan
DELL, 1948

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	900	
2	525	
3-5	385	
6-9	290	
10	260	
11	235	
12-15	220	
16-20	160	
21-30	135	
31-54	80	
55-70	50	
71-79	42	
80-99	30	
100	40	
101-110	28	
111-120	25	
121-131	20	

Tarzan
GOLD KEY, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
132-154	14	
155	18	
156-162	10	
163-170	8	
171	10	
172-200	7	
201-206	6	

Tarzan
DC, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
207	12 ▽	66
208	6 ▽	42
209	6	
210	6	26
211-229	4	
230-233	8	
234	8	55
235	8	
236-238	3	
239	3	22
240-258	3	

Tarzan
MARVEL, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	21
1/35 cent	15	21
2	2	
2/35 cent	15	
3	2	
3/35 cent	15	
4	2	
4/35 cent	15	
5	2	
5/35 cent	15	
6-29	2	
Annual 1-3	2	

Tarzan
DARK HORSE, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-20	3	

Tarzan Digest
DC, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	

Tarzan Family
DC, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
60-61	5	
62	4	8
63	4	9
64-66	4	

Tarzan: The Savage Heart
DARK HORSE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	10
2-4	3	

Team 7
IMAGE, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	
Ashcan 1	1	

Team America
MARVEL, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-12	1	

Team Titans
DC, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-24	2	
Annual 1	4	
Annual 2	3	

Team Youngblood
IMAGE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-9	2	
10	3	
11	2	
12-22	3	

Teenage Mutant Ninja Turtles
MIRAGE, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	150 ▽	1055
1/Counterfeit	2	
2	20	130
2/Counterfeit	2	
3	8	62
3/Misprint	15	
4-5	4	
6	3	
7	5	
8	4	
9-10	3	
11	4	
12-15	3	
16-62	2	

Flashback 1994

10 years ago in CBG...

#1085
SEPTEMBER 2 1994

Nicole Kidman was announced as the female lead for 1995's ***Batman Forever***. **Rene Russo** had agreed to play Chase Meridian but dropped out when **Val Kilmer** replaced **Michael Keaton** as Batman.

Canada banned the importation of the racy ***Penthouse Comix***, demanding explicit scenes be modified.

#1086
SEPTEMBER 9 1994

Triumphant Comics, inventor of the serial-numbered comic book, vanished into the swirling plumes of smoke of the 1994 comics industry crash. In this case, the reports came from freelancers unable to reach the company — followed by ***CBG***'s failed attempts this issue.

It was, sadly, often the way of that tumultuous year, with ***CBG***, like Milo Bloom at the obituaries desk, calling publishers to check to see if they were still alive...**Friends of Lulu**, an organization to promote female comics fans and professionals, announced its formal definition of purpose. The organization remains active and has a website at **www.friends-lulu.org**; our own **Maggie Thompson** was the recipient its 2004 "Women of Distinction" honor.

#1087
SEPTEMBER 16 1994

CBG reported the legal fallout from **Classics International**'s earlier reorganization of the **Dream Factory** comics-store chain. The largest interstate comics-shop chain ever topped out around 22 stores but collapsed amidst the 1990s comics recession and disputes among its owners.

#1088
SEPTEMBER 23 1994

Christopher Columbus was announced as the director for the live-action ***Fantastic Four*** movie — not the one only available bootleg, but Take #2.

The film never came out, and **Marvel** currently hopes for a new *Fantastic Four* film for the summer of 2005.

Going the other direction from live-action to comics, ***All My Children*** actor **Walt Willey** was depicted as himself in **Valiant**'s ***Second Life of Doctor Mirage*** #13.

#1089
SEPTEMBER 30 1994

Steve Geppi's **Gemstone Publishing** acquired **Overstreet Publications**, publisher of price guides and magazines. The firm was organized as a "sister company" to Geppi's **Diamond Comic Distributors**, which distributes its products to comics shops.

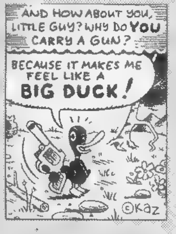
In other news from the continuing collapse of the early 1990s bubble market, **Jim Shooter**'s **Defiant Comics** called it quits. **Cat Yronwode** reported in her column that an investment in the publisher from **Hollywood Pictures** had fallen through.

— John Jackson Miller, further back in the Comics Buyer's Guide archives

			Fights Lionfang		Golden Age Sub-Mariner back-up		Becomes *Power Man*				Fights Power Man (villain)				Fights Circus of Crime
	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	JUL 73	AUG 73	SEP 73	OCT 73	NOV 73	DEC 73	FEB 74	APR 74	JUN 74	AUG 74	OCT 74	DEC 74	FEB 75	APR 75	JUN 75
NM Price	$9	$9	$9	$9	$9	$9	$8	$5	$5	$5	$4	$4	$4	$4	$4

Underworld: My Little Funny

Another alternative cartoonist collects two years of his weekly newspaper strips. Kaz' nether realm is Disneyland gone sour. This noxious Neverland is populated by twisted and hairy renditions of such commonly cute characters as Snuff (Popeye), Creep Rat (Mickey Mouse), and Cecil (à la Mayberry's Opie).


AND HOW ABOUT YOU, LITTLE GUY? WHY DO YOU CARRY A GUN?
BECAUSE IT MAKES ME FEEL LIKE A BIG DUCK!
©KAZ

FANTAGRAPHICS
WRITER:
KAZ
ARTIST:
KAZ
B/W • 96 Pgs.
$9.95

Each installment sets up a punch line by preying upon the sexual degeneracy and antisocial proclivities of an assortment of geeks, freaks, and lowlifes. This misbehavior is amplified by the way in which Kaz visually exploits the simple style popularized by such goody two-shoes as Dick Tracy and Felix the Cat.

These off-color romps will undoubtedly offend the silent majority. But for cynical comics readers who enjoy arrested development, this stream-of-consciousness self-loathing and brown humor (as related to bodily functions) will demonstrate that there are further depths of comedy to be found.

★★★ — **Oliver Chin**

www.fantagraphics.com
ISBN: 1-5609756-79

Teenage Mutant Ninja Turtles
MIRAGE, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-13	3	
Special 1	3	

Teenage Mutant Ninja Turtles
IMAGE, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-23	3	

Teen Titans
DC, 1966

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	220	1059
2	100	
3-4	40	
5	40	148
6-7	32	
8	32	128
9	32	129
10	32	
11-17	28	
18	33	83
19-20	33	
21	33	196
22	33	
23-25	18	
26-30	12	
31	20	
32	18	45
33	18	91
34-35	18	
36	18	78
37 ➥Giant-sized	18	108
38	18	
39-43	12	
44	7	22
45-47	7	
48 ➥1st Harlequin	12	
49	7	
50 ➥Batgirl returns	20	
51-53	6	

Teen Titans
DC, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-10	3	
11	2	
12	3	
13-24	2	
Annual 1	4	
Annual 1999	5	

Teen Titans
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	
2-11	3	

Tellos
IMAGE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-10	3	

Terry and the Pirates Comics
HARVEY, 1947

	LOOSE Near Mint	SLABBED CGC 9.4 NM
3	285	
4	160	
5	100	
6	65	
7	65	145
8-10	65	
11-12	55	
13	55	125
14-20	55	
21-25	45	
26-28	28	

Thanos
MARVEL, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-10	3	

Thing
CHARLTON, 1952

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	735	
2-4	585	
5-9	540	
10-14	390	
15	295	
16	295 ▲	313
17	295	

Thing
MARVEL, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	25
2-10	2	
11-36	1	

Thirteen
DELL, 1961

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	35	
2	24	
3-4	20	
5-10	18	
11-25	14	
26-29	8	

30 Days of Night
IDW, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	65	85
1-2	15	9
2	35 ▽	54
3	10	15

30 Days of Night: Return to Barrow
IDW, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	
2-3	6	

Thor
MARVEL, 1966

	LOOSE Near Mint	SLABBED CGC 9.4 NM
126	125	
127	45 ▽	320
128	45	220
129	45	
130	45	238
131	45	
132	45 ▽	105
133	45	210
134	45	190
135-137	45	
138	45	116
139	45 ▽	124
140	45	183
141	32	145
142	32	173
143	32	
144	32	129
145	32 ▽	155
146	32	134
147	32	137
148	32	162
149	32	133
150	32	207
151	32	108
152	32	99
153	32	134
154	32	85
155	32	112
156	32	100
157	32	87
158	32 ▽	182
159	32	111
160	32	125
161	25	98
162	25 ▽	105
163	25	95
164	25	
165 ➥Warlock app.	40	208
166	36	186
167	24	124
168 ➥Galactus origin	36	
169 ➥Galactus origin	36	146
170	20	70
171	20	76
172	20	76
173	20	80
174	20	99
175	20	71
176	20	78
177	20	92
178	18	
179	18	67
180 ➥Thor vs. Mephisto	24	123
181	23	119
182	12 ▽	58
183-187	12	
188	12	67
189-192	12	
193 ➥Silver Surfer app.	55	279
194	12	46
195	12	91
196-199	12	
200	16	
201	9	
202	9	41
203-205	9	
206-208	7	
209	7	31
210-215	7	
216	7	29
217-221	7	
222	7	29
223-224	7	
225 ➥1st Firelord	14 ▽	94
226	7	32
227	5	23
228	5	24
229	5	
230	5	23
231	5	21
232	5	32
233	5	22
234	5	20
235	5	17
236	5	
237	5	21
238	5	17
239-241	5	
242	5	17
243-246	5	
246/30 cent.	20	
247	5	
247/30 cent.	20	
248	5	
248/30 cent.	20	
249	5	22
249/30 cent	5	
250	5	16
250/30 cent	5	
251	5	23
252-253	5	
254	5	22
255-259	5	
260	5	19
260/35 cent.	15	19
261	5	16
261/35 cent.	15	16
262	5	
262/35 cent.	15	
263	5	
263/35 cent.	15	
264	5	
264/35 cent.	15	
265-289	3	
290	3	11
291-299	3	
300	8	
301-336	2	
337 ➥1st Beta Ray Bill	7	31
338	3	
339	4	15
340	3	
341-373	2	
374	3	
375-400	2	
401-410	1	
411	3	
412	2	
413-431	1	
432-433	2	
434-449	1	
450	3	
451-473	1	
474-475	2	
475/Variant	3	
476-481	2	
482	3	
483-499	2	
500	3	
501-502	2	
Annual 2	65	
Annual 3	12	
Annual 4	10	
Annual 5-6	8	
Annual 7	7	24
Annual 8	6	
Anl 9-10	4	
Annual 11	4	14
Annual 12	4	
Anl 13-19	3	

Thor
MARVEL, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	14
1/Sketch	20	
1/Sunburst	5	20
2	3	
3-11	2	
12	3	
13-31	2	
32	4	
33-34	2	
35	3	
36-61	2	
62-79	3	
Anl '99-01	4	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

Krause publishes the ONLY books that list Near Mint prices for comic books!

Get them from your local retailer or order them from www.krausebooks.com!

RETROVIEW

Tarzan #29

★★½

"...Tracks a Robber Band" • 24 pp.

After their schooner sinks in a storm, Tarzan and Thurag, the great ape, save Mrs. Louis D'Arnot from Arab Berbers.

Louis D'Arnot, Paul's son and a John Wayne lookalike, is introduced. Surrounded by Berber hordes, Tarzan's flare brings Captain Paul D'Arnot's helicopter swooping in with machine guns blazing.

Dell
Mar 1952
Writer: Gaylord DuBois
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

"Brothers of the Spear" • 6 pp.

Dan-el mourns Queen Liloma. "Hers was the heart of Africa, savage, mysterious and lovely!"

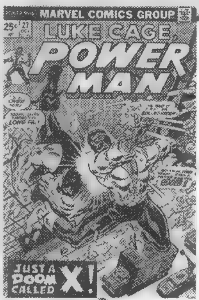
"Jungle Stampede" • 2 text pp.

© Edgar Rice Burroughs Inc.

No CGC copies

Then 10¢ NOW $135

POWER MAN™



△ #27

An early D-Man?

Ten issues after *Hero for Hire* became *Power Man*, Luke Cage faces Willie Dance, a washed-up wrestler who, after drinking an ersatz version of Captain America's Super-Soldier Formula, temporarily gains super-powers. George Pérez provided the art.

Image © 1975 Marvel

THE BOTTOM LINE

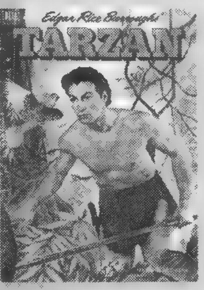
George Pérez art ▼ (27)

Regular cover price 25¢; 30¢ regional price variants also exist ▼ (30, 31, 32, 33, 34)

	26	27	28	29	30	31	32	33	34	35
	AUG 75	OCT 75	DEC 75	FEB 76	APR 76	MAY 76	JUN 76	JUL 76	AUG 76	SEP 76
NM Price	$4	$4	$4	$4	$4	$4	$3	$3	$3	$3

Tarzan #30

★★★



© Edgar Rice Burroughs Inc.

"...Meets the Threat of Arrack" • 24 pp.

Dr. "Mac" MacWhirtle provides cyanide-tipped arrows, as a vengeful Tarzan leads the Waziri back to the lost Valley of Arrack.

Tarzan has forgotten about Arrack, until Boy is attacked by one of the giant spiders. He wipes the species out and personally kills Magon, the crocodile god.

"The Honey Bird" • 2 text pp.

Mabu follows a bird to honey.

Here's a good example of why there were no credits provided on these: it's the writer's protection program.

"Brothers of the Spear" • 6 pp.

Dell
Mar 1952
Writer: Gaylord DuBois
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

No CGC copies

Then 10c NOW $135

Thor: Son of Asgard
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Three Stooges
GOLD KEY, 1959

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	130	
2	90	
3-4	85	
5	80	
6	65	
7	48	
8-10	40	
11-15	28	
16	28	117
17-20	28	
21-30	22	
31-40	18	
41-55	15	

Thrilling Comics
BETTER, 1940

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2000	
2	800	
3	650	
4-10	500	
11-18	425	
19	500	
➥1st Amer. Crusader		
20	425	
21-30	350	
31-40	310	
41	700	
➥Hitler cover		
42-52	270	
53-61	225	
62	225	836
63-70	225	
71-78	90	
79	90	239
80	90	

T.H.U.N.D.E.R. Agents
TOWER, 1965

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	140	
2	75	
3-5	55	
6-8	42	
9-15	38	
16-17	22	
18	22	49
19	22	
20	15	

Thundercats
MARVEL, 1956

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-24	2	

ThunderCats
WILDSTORM, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	3	10
1	3	26
2-5	3	

Thundercats: The Return
DC, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	3	

Tick
NEC, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	15	27
2	8	24
2/Variant	15	
3	6	
4	8	17
5	8	
6-7	5	
8	8	
9-12	3	
12/Ltd.	20	
13	4	
Special 1	50	
Special 2	25	

Tiger Girl
GOLD KEY, 1968

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	35	50

Tigerman
ATLAS, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	38
2-3	8	

Time Tunnel
GOLD KEY, 1967

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	40	
2	35	148

Time Warp
DC, 1979

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1	20
2-5	1	

Titans
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-24	3	
25	4	
26-50	3	
Annual 1	4	

Tomahawk
DC, 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	850	
2	400	
3-5	290	
6-10	195	
11-20	125	
21-27	100	
28	110	
29	130	
➥Frazetta art		
30	90	
31-40	70	
41-50	56	
51-56	45	
57	85	
➥Frazetta art		
58-60	40	
61-80	32	
81-90	25	
91-100	15	
101-110	10	
111-120	8	
121-132	6	
133-140	5	

Tom & Jerry Comics
DELL, 1949

	LOOSE Near Mint	SLABBED CGC 9.4 NM
60	50	
61-65	40	
66-70	36	
71-80	28	
81-90	24	
91-100	18	
101-110	14	
111-120	12	
121-130	9	
131-150	7	
151-170	6	
171-190	5	
191-200	4	
201-214	3	
215	3	36
216-230	3	
231-300	2	
301-344	1	

Tomb of Dracula
MARVEL, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	85 ▽	333
2	25	127
3	18	
4	18	74
5	18	60
6	18	89
7	15	72
8	12	43
9	12	45
10	100 ▽	355
➥1st Blade		
11	10	
12	12 ▽	95
13	25	136
➥Blade origin		
14	12	48
15	10	43
16	10	36
17	12	39
18	10	53
19	12 ▽	52
20-21	10	
22-27	8	
28	8	54
29	8	
30	10	29
31	8	33
32	8	40
33-34	7	
35	7	52
36	7	34
37	7	
38	7	32
39-40	7	
41	7 ▽	33
42	6	27
43	6	
43/30 cent	18	
44	6	
44/30 cent	18	
45	6	33
45/30 cent	18	
46	6	
46/30 cent	18	
47	6	28
47/30 cent	18	
48-49	6	
50	10	
51	6	
52	6	33
53-56	6	
57	6	18
58	6	20
58/35 cent	12	
59	6	
59/35 cent	12	
60	6	
60/35 cent	12	
61	5	23
62-66	5	
67	5	25
68	5	35
69	5	35
70	8	42

Tomb of Dracula (Magazine)
MARVEL, 1979

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	
2-6	6	

Tomb of Dracula
MARVEL, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	5	

Tomb Raider: Journeys
IMAGE, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-12	3	

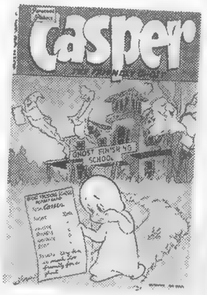
Tomb Raider: The Series
IMAGE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	3	
0.5	3	
1	3	12
1/Holofoil	3	
1/Tower	5	
1/Another Universe	5	

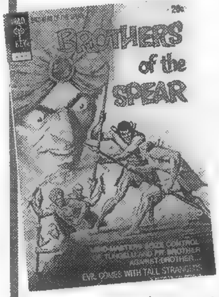
Flashback 1989

15 years ago in CBG...

#824
SEPTEMBER 1
1989



HMH Communications purchased **Harvey Publications**, intent upon bringing its comics characters **Richie Rich** and **Casper** to TV and movie screens.



#824
SEPTEMBER 1
1989

CBG provided a retrospective of the career of writer **Gaylord DuBois**, who celebrated his 90th birthday on Aug. 24. Author of the first Lone Ranger novel and one of the most prolific comics writers in history, he wrote many of the early issues of Dell's *Tarzan*, creating the back-up "Brothers of the Spear" series. He retired from writing in 1977.

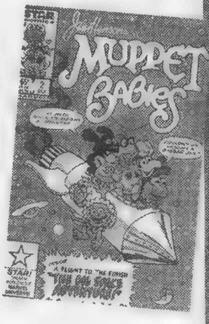
#826
SEPTEMBER 15
1989

Young actor **Frederick Koehler** of CBS's *Kate and Allie* reported that his on-screen endorsement of comic books as aids to literacy brought him 150 hate letters from people thinking otherwise. "It remains perhaps the most controversial show I ever did," said comics fan Koehler.

Amateur Press Association **CAPA-alpha** celebrated its 25th anniversary.

Also, the **Eastern Region Comic Book Retailers Association** and the **Northern California Comic Dealers Association** merged to become **Comic Book Retailers International**. One of the more notable attempts at a national retailer organization, it disintegrated in the mid-1990s.

#827
SEPTEMBER 22
1989



The Walt Disney Co. entered into an agreement to purchase "the Muppet company" **Henson Associates**.

After **Jim Henson**'s sudden and unexpected death in 1990, the deal fell apart. The Muppets would later languish under the ownership of a German firm — before finally winding back up in Disney's court in 2004.

#828
SEPTEMBER 29
1989

Mirage Studios totally reshuffled its comics-publishing schedule — which had been fraught with delays due to the extra work involved in servicing the multitude of *Teenage Mutant Ninja Turtles* licensees.

— John Jackson Miller, way back in the Comics Buyer's Guide archives

	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
		1st Chemistro II				1st Thunderbolt		Fights Mace	35¢ price variants also exist	35¢ price variants also exist	35¢ price variants also exist	Fights Zzzax	Iron Fist joins		
	OCT 76	NOV 76	DEC 76	JAN 77	FEB 77	MAR 77	APR 77	MAY 77	JUN 77	JUL 77	AUG 77	OCT 77	DEC 77	FEB 78	APR 78
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$4	$3	$3

Venom: Shiver

Although Marvel's entire Tsunami line has been less than a rousing success, its biggest misstep has to have been the inclusion of Venom, a character that has zero appeal to either manga fans or females.

MARVEL
WRITER:
DANIEL WAY
ARTIST:
FRANCISCO HERRERA
COLOR • 120 PGS.
$13.99

Here, in a story that has echoes of the John Carpenter remake of *The Thing*, a plucky woman has to survive unforgiving Arctic conditions as well as Venom. Complicating matters is a team of extraterrestrial men in black who are intent on destroying Venom and they don't care who gets hurt in the process.

It's predictable stuff done up in a light Latin manga style that makes most of the characters look like elves.

Daniel Way and Francisco Herrera have come up with a Venom who, divorced of its human host and Spider-Man obsession, is a lot scarier than the steroid-abusing tar baby that talked about eating brains. The credit goes to a design by Sam Kieth, in which Venom's basically an ink stain with too many teeth.

★★ — **S.A. Bennett**

www.marvel.com
ISBN: 0-78511-252-9

Tomb Raider
CONTINUED

	LOOSE Near Mint	SLABBED CGC 9.4 NM
2	3	
2/Tower	5	
2/Tower foil	7	
3	3	
3/Monster Mart	7	
3/Gold Mart	6	
4	3	
4/Dynamic	4	
4/Dynamic with certificate	8	
5	3	
5/Dynamic	6	16
6-7	3	
7/Museum	125	
8-9	3	
9/Dynamic	6	
9/Sketch	10	
10	3	
10/Foil	10	
11	3	
11/Graham	5	
12	3	
13	3	19
14-15	3	
15/Dynamic	10	
16-41	3	
Ashcan 1	5	

Tomorrow Stories
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-12	3	

Tom Strong
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-26	3	

Tom Strong's Terrific Tales
DC, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-10	3	

Top 10
DC, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-12	3	

Top Comics: Flintstones
GOLD KEY, 1967

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	10	
3	15	39
4	15	

Top Comics: Flipper
GOLD KEY, 1967

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	32

Top Comics: Mickey Mouse
GOLD KEY, 1967

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	10	
3	15	50
4	15	

Top Comics: Tweety & Sylvester
GOLD KEY, 1967

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	
2	10	26

Top Eliminator
CHARLTON, 1967

	LOOSE Near Mint	SLABBED CGC 9.4 NM
25-29	10	

Top-Notch Comics
M.L.J., 1939

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3500	
2	1500	
3	1000	
4	825	
5	900	
6-8	650	
9 ➥1st Black Hood	3000	
10 ➥2nd Black Hood	1000	
11-15	625	
16-20	550	
21-30	425	
31-38	250	
39	250	821
40-45	250	

Tor
DC, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	29
2-6	2	

Torso
IMAGE, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	4	
3-6	5	

Total Recall
DC, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	

Touch of Silver, A
IMAGE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Tower of Shadows
MARVEL, 1969

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	20	
2	12	
3	12	67
4-9	10	
Special 1	10	89

Transformers
MARVEL, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	38
2	5	30
3	5	24
4	3	▽ 16
5	3	
6	3	20
7-11	3	
12	3	14
13-55	3	
56	2	23
57-69	2	
70-75	5	
76	5	14
77	10	23
78	10	
79	10	32
80	18	66

Transformers: Armada
DREAMWAVE, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
12-18	3	

Transformers: Generation 1
DREAMWAVE, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1/Autobot	4	15
1/Decepticon	4	
1/Chromium	6	22
1/Retailer	20	52
2	4	7
3-6	3	

Transformers: Generation 1 Preview
DREAMWAVE, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1/A	4	18
1/B	4	

Transformers: Generation 2
MARVEL, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
1/Variant	3	
2-12	2	

Transformers: Headmasters
MARVEL, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	1	

Transformers: The War Within
DREAMWAVE, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	3	10
1	3	15
1/Variant	7	
2-6	3	

Transmetropolitan
DC, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	
2	6	
3-5	4	
6-60	3	

Transmetropolitan: I Hate it Here
DC, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	

Trigger Twins
DC, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	

Trouble
MARVEL, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	10
2-5	3	

Turok, Son of Stone
DELL, 1956

	LOOSE Near Mint	SLABBED CGC 9.4 NM
3	155	458
4-5	125	
6-7	110	
7/A	135	
8-10	110	
11-20	75	
21-30	48	
31-40	38	
41-50	28	
51-60	22	
61-70	15	
71-90	10	
91-99	8	
100	8	50
101-110	8	
111-130	6	
Giant 1	85	

TV Stars
MARVEL, 1978

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	50
2-4	4	

Tweety and Sylvester
DELL, 1954

	LOOSE Near Mint	SLABBED CGC 9.4 NM
4-11	20	
12-37	15	

Tweety and Sylvester
GOLD KEY, 1964

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	16	
2	10	
3-5	8	
6-10	6	
11-20	5	
21-40	4	
41-100	3	
101-121	2	

Twilight Zone
DELL, 1962

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	90	334
2	55	
3	42	
4-10	35	
11-20	30	
21-27	16	
28-30	10	
31-40	8	
41-51	6	
52-70	5	
71-92	4	

Two-Fisted Tales
E.C., 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
18	700	
19	500	
20	325	
21-22	260	
23-25	210	
26-30	160	
31-35	130	
36-40	115	
41	115	568
Annual 1	550	
Annual 2	400	

Two-Gun Kid
MARVEL, 1948

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	660	
2	300	
3	220	543
4	220	
5	200	
6-10	165	
11-12	125	
13-20	90	
21-30	80	
31-44	60	

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

- ▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**
- ▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**
- △ An open up arrow indicates the average price paid has gone **up since last month**
- ▽ An open down arrow indicates the average price paid has gone **down since last month**

RETROVIEW
Tarzan #31

★★★

Dell
Apr 1952
Writer: Gaylord DuBois
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

"...Lake of the Flying Reptiles" • 16 pp.

Professor MacWhirtle, Tarzan, and Boy, are stranded on a Pal-ul-don island.

Check out the cover of this issue. Tarzan really likes that "free range" banana. You can't get that kind of quality at the grocery store.

"...the Wrath of Buto" • 8 pp.

To free a captured ape, Tarzan taunts Buto, the rhinoceros, into charging the trapper's truck.

It's the theme of star-crossed lovers once more as Tarzan unites the apes Korak and Akla.

"Brothers of the Spear" • 6 pp.

"The Rain" • 2 text pp.

© Edgar Rice Burroughs Inc.

No CGC copies

Then 10¢ NOW $80

△
#57

POWER MAN AND IRON FIST™

Tut, tut, looks like The X-Men

The Living Monolith returns to menace New York, and Cage and Iron Fist need the help of The X-Men to stop him. Unfortunately, only a few mutants turn out to help, but that's all that's needed in this early case for the crime-fighting duo.

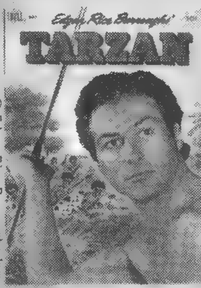
Image © 1979 Marvel

THE BOTTOM LINE

	51	52	53	54	55	56	57	58	59	60
			Origin of Nightshade	Origin of Iron Fist			X-Men appear	1st El Aguila		
	JUN 78	AUG 78	OCT 78	DEC 78	FEB 79	APR 79	JUN 79	AUG 79	OCT 79	DEC 79
NM Price	$3	$3	$4	$4	$4	$3	$5	$3	$3	$3

Tarzan #32

★★½



© Edgar Rice Burroughs Inc.

Dell
May 1952
Writer: Uncredited
Pencils: Jesse Mar
Inks: Jesse Marsh
Cover photo: [illegible]

"… the Nandi Bear" • 16 pp.

Tarzan and Chief Buto track the rarely seen Nandi Bear!

Before he kills the dangerous beast, Tarzan taunts the colossal bear into chasing him through a slaver's encampment.

"… the Blue Baboon" • 8 pp.

Professor MacWhirtle parachutes into a dangerous valley — filled with meat-eaters.

Doc Mac saves himself from the creatures by wearing his new skunk formula. Even Tarzan is pinching his nose shut.

"Brothers of the Spear" • 6 pp.

"The Rainbow" • 2 text pp.

[illegible] copies

Then 10¢ NOW $80

	LOOSE Near Mint		SLABBED CGC 9.4 NM
45-48	52		
49-52	40		
53-54	20		
55	40		
56	20		
57	40		
58-59	20		
60	30		
➥Two-Gun Kid origin			
61-80	12		
81-82	8		
83	8		50
84-92	8		
93-129	4		
129/30 cent.	20		
130	4		
130/30 cent.	20		
131	4		
131/30 cent.	20		
132-136	4		

2001, A Space Odyssey
MARVEL, 1976

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	5		20
2	5		23
3-7	5		
7/35 cent	20		
8	12		51
9-10	5		
Giant 1	12		

Ultimate Elektra and Daredevil
MARVEL, 2003

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	3		13
2	2		
3	2		7
4	2		

Ultimate Fantastic Four
MARVEL, 2004

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	2	▽	17
2-5	2		

Ultimate Marvel Magazine
MARVEL, 2001

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	6		
2-11	4		

Ultimate Marvel Team-Up
MARVEL, 2001

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	3		11
2-16	3		

Ultimates
MARVEL, 2002

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	5		17
2	3		14
3	3		10
4	2		18
5	2		16
6	2		9
7	2		
8	2		9
9	2		12
10-11	2		
12	2		5
13	4		

Ultimate Six
MARVEL, 2003

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	3		11
2	2		11
3-7	2		

Ultimate Spider-Man
MARVEL, 2000

	LOOSE Near Mint		SLABBED CGC 9.4 NM
0.5	8	▲	22
0.5/Con ed.	18		
1	65	▲	144
1/White background	250	▲	280
1/Dynamic.	160	▽	148
1/K-B Toys	4		17
1/FCBD ed.	3		12
3	16	▽	29
4	8	▽	28
5	55	▽	66
6	9	▽	27
7	9	▽	21
8	8	▽	22
9	6		15
10	6		16
11	4		15
12	4	▽	15
13	4	▽	17
14	4	▽	14
15	3		15
16	3	▽	11
17	3		15
18	3		13
19	3		16
20	3		13
21	3		14
22	4		17
23	3		
24	3		14
25	3		21
26	3		14
27-28	3		
29	3		16
30	3		13
31	3		12
32	3		
33	3	▽	18
34	3	▽	13
35	3	▽	14
36	3		
37	3	▽	15
38	3	▽	9
39	3		7
40	3		13
41	3		
42	3		11
43	3		11
44	3		
45	3		11
46-48	3		
49	3		8
50	3	▽	13
53	3		
60	4		
Special 1	4		11

Ultimate War
MARVEL, 2003

	LOOSE Near Mint		SLABBED CGC 9.4 NM
1	4		
2	3		11
3	3		
4	3		13

Ultimate X-Men
MARVEL, 2001

	LOOSE Near Mint		SLABBED CGC 9.4 NM
0.5	5		14
1	14	▽	31
1/Sketch	40		111
1/Dynamic.	30	▲	43
1/Checkers	4		
2	7	▽	19
3	6		13
4	5		11
5	5		
6	4		
7	4		12
8	4		13
9	4		12
10	4		12
11	3		14
12	3		11
13-15	3		
16	3		9
17	3		8
18	3		
19	3		11
20	3		
21	3		7
22-26	3		
27-33	2		
34	2		12
40-46	2		

Uncanny X-Men
MARVEL, 1970

	LOOSE Near Mint		SLABBED CGC 9.4 NM
-1	2		
142	25	▲	44
➥Future Past			
143	8	▽	30
144	6	▽	21
145	6	▽	24
146	6		20
147	6		26
148	6		17
149	5	▽	19
150	5		21
151	5		16
152	5		17
153	5		18
154	5		18
155	5		14
156	5		20
157	5		21
158	6		24
➥Rogue app.			
159	5		26
160	5	▽	21
161	5		16
162	6		23
163	5		21
164	5		25
165	5		18
166	5		21
167	4		14
168	5		21
169	5		21
170	5		22
171	5		22
172	5		22
173	5	▽	20
174	5		20
175	5		22
176	4		12
177	4		14
178	4		
179	4		16
180	4		
181	4		15
182	5	▽	22
183	5		22
184	4		20
185	4		15
186	4		14
187	3		11
188	3		12
189	4		16
190	4		15
191	4		17
192	4		15
193	5		17
194-195	3		
196	3		12
197	3		14
198	3		19
199	3		
200	5	▽	19
201	5		24
202	4		15
203	4		14
204	4		
205	4	▽	24
206	4		14
207	4		19
208	4		14
209	4		
210	5		27
211	5		19
212	6	▽	24
213	6		25
214-215	3		
216	3		10
217-218	3		
219	4		15
220	4		18
221	7		36
➥1st Mr Sinister			
222	5	▽	25
223	4		18
224	3		
225	3		13
226	3		
227	3		10
228	3		13
229	3		13
230-233	3		
234	3		20
235-242	3		
243	3		10
244	5		22
➥1st Jubilee			
245-247	3		
248	5	▲	22
249	3		
250	3		13
251	3		16
252-255	3		
256	3		15
257	3		15
258	3		14
259-261	3		
262	3		17
263	3		17
264-265	3		
266	14	▲	50
➥1st Gambit			
267	6	▽	23
268	6	▽	19
269	3		
270	4		17
271	3		14
272-274	3		
275	3		14
276-280	3		
281	2		7
282	3		13
283	3	▽	15
284-285	3		
286	2		
287	3		
288-295/CS.	2		
296/CS	2		12
297-299	2		
300	3	▽	12
301-302	2		
303	3		10
304	2		
305	2		8
306	2		
307	5		
308-328	2		
329	4		
330-362	2		
363	4		
364-379	3		
380-381	2		
381/Dynamic.	7		25
382-403	2		
404	4		
405-411	2		
412	2		9
413-415	2		
416	3		11
417-438	3		
439	2		
440-444	3		
Annual 1	50		199
Annual 2	45		
Annual 3	14		40
Annual 4	6		25
Annual 5	5		20
Annual 6	7		
Annual 7	5		14
Annual 8	4		17
Annual 9	10		
Annual 10	8		
Annual 11	4		
Annual 12	4		16
Annual 13	3		
Annual 14	6		17
Annual 15	4		
Annual 16	2		
Anl 17-18	3		
Anl '95-01	4		

Flashback 1984

20 years ago in CBG…

#564
SEPTEMBER 7
1984

As a weekly newspaper, ***CBG*** sometimes devoted entire issues to "theme weeks." In its 564th issue, the topic was science fiction in comics. (The verdict then was there wasn't as much science fiction in comics as there used to be — and there was more in 1984 then than there is now!)

#565
SEPTEMBER 14
1984

CBG reported the deaths of **Phil Seuling**, founder of **Sea Gate Distributors** and a pioneer of direct-market comics distribution, and of **DC** artist **Don Newton**.

#566
SEPTEMBER 21
1984

Five years after producers **Michael Uslan** and **Benjamin Melniker** announced plans for a **Batman** feature film, the project still wasn't off the ground. In this issue, ***CBG*** reported that the producers had signed **Joe Dante** to direct what they expected would be a $20 million production. The producers' film wouldn't appear for five more years — and it would be by a different director, **Tim Burton**.

™

#567
SEPTEMBER 28
1984

Continuing that theme of "theme" issues, ***CBG*** devoted the entire issue to pulp and paperback fiction. Pulps had already been gone for a long time by 1984 — and collectible ones are scarcer still today.

— John Jackson Miller,
totally lost in the Comics Buyer's Guide archives

			NM Price
	61	FEB 80	$3
Death of Thunderbolt	62	APR 80	$3
	63	JUN 80	$3
	64	AUG 80	$3
	65	OCT 80	$3
2nd Sabretooth	66	DEC 80	$12
	67	FEB 81	$2
	68	APR 81	$2
	69	MAY 81	$2
Origin of Colleen Wing	70	JUN 81	$2
	71	JUL 81	$2
	72	AUG 81	$2
ROM appears	73	SEP 81	$2
	74	OCT 81	$2
	75	NOV 81	$2

Wonder Woman: Gods and Mortals

After her de-evolution in *Crisis on Infinite Earths*, Wonder Woman is reimagined from her origins, with emphasis placed on the character's mythological roots. Wonder Woman probably benefited the most of all the DC characters relaunched post-*Crisis*, with beefed-up powers — no more becoming weak from being bound by a man or flying unassisted — and a strong supporting cast. Such familiar characters as Steve Trevor and Etta Candy are given stronger personalities than they had in the past, and such new ones as Julia and Vanessa Kapatelis provide Diana with valuable perspectives.

< DEFEND YOURSELF, DECAY - OR PERISH! >
SHEESH! YOU UNDERSTAND WHAT SHE'S SAYIN'?

DC

WRITERS:

GREG POTTER, LEN WEIN, GEORGE PÉREZ

ARTISTS:

PÉREZ, BRUCE PATTERSON

COLOR • 192 PGS.

$19.95

Due to the amount of backstory that needs to be explained — including the origins of the Amazon race — the arc begins a bit slowly, and some mysteries remain unexplained until later in the series. Pérez and Patterson make a fine team on the art, and the extensive research Pérez did into Greek myth and culture shines through. His reinvention of the Greek Gods' Olympus makes clear that these beings stand apart from mortals.

★★★ — **George Nelson**

www.dccomics.com

ISBN: 1-4012-019-70

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Uncle Sam		
DC, 1997		
1-2	5	
Uncle Scrooge		
DELL, 1953		
4	310	
5	220	
6-7	185	
8	140	
9-10	125	
11-15	100	
16-20	80	
21-30	65	
31-40	55	
41-50	45	
51-70	40	
71	38	
72-100	32	
101-120	20	
121-140	18	
141-160	12	
161-197	10	
198	15	80
199-200	10	
201-219	6	
220-240	5	
241-260	4	
261-299	3	
300-308	2	
309-319	7	
Undersea Agent		
TOWER, 1966		
1	32	
2	22	47
3-6	18	
Unexpected		
DC, 1968		
105	30	
106-113	18	
114-118	12	
119	14	80
120	12	
121	16	
122	12	
123	12	39
124-127	12	
128 ➥Wrightson art	14	176
129-132	8	
133	8	85
134	8	76
135-136	8	
137	8	20
138-145	8	
146	8	40
147-156	8	
157-161	14	
162 ➥100 pages	14	113
163-190	5	
191	6	
192-222	4	
Union		
IMAGE, 1995		
1-9	3	
Unity		
VALIANT, 1992		
0	1 ▽	8

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
1/Gold	3	
1/Platinum	3	
Yearbook 1	4	
Universe		
IMAGE, 2001		
1-6	3	
7	3	4
8	5	
Universe X		
MARVEL, 2000		
0-13	4	
Universe X: Spidey		
MARVEL, 2001		
1	4	37
1/Dynamic	6	
1/Sketch	10	
1/Recalled	60	
Unknown Soldier		
DC, 1977		
205-210	5	
211-247	4	
248-249	5	
250-267	3	
268	5	
Unknown Soldier		
DC, 1988		
1-12	3	
Unknown Soldier		
DC/VERTIGO, 1997		
1-4	3	
Unknown Worlds		
ACG, 1960		
1	90	
2	60	
3	45	
4-5	40	
6-8	35	
9	50	
10	35	
11-30	26	
31-40	16	
41-57	12	
Untold Legend of the Batman		
DC, 1980		
1-3	3	
Untold Tales of Chastity		
CHAOS, 2000		
1	3	10
Untold Tales of Spider-Man		
MARVEL, 1995		
-1	1	
1	2	
2-25	1	
Anl '96-97	2	
Untouchables		
DELL, 1962		
3-4	50	
Unusual Tales		
CHARLTON, 1955		
1	125	
2	75	
3-5	45	
6-11	80	
12	56	
13	30	
14-15	56	
16	30	

RETROVIEW

Tarzan #33

★★½

Dell
Jun 1952
Writer: Uncredited
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

"...Riders from Rio Grande" • 16 pp.

Tarzan teaches three cowpokes to bronco-bust elands and rope lions.

Tarzan and his cowboy friends rope a band of Arabs and free their slaves. Set afoot with no weapons, the slavers protest that they'll be killed. "That is your worry. Begone!"

"...the Secret Weapon" • 8 pp.

As Tarzan walks Professor MacWhirtle to safety, Doctor Mac's "secret weapon" of nasty smell doesn't always work as he'd hoped.

Tarzan discovers that Doctor Mac's plane has landed on a lake!

"Brothers of the Spear" • 6 pp.

"The Omen" • 2 text pp.

© Edgar Rice Burroughs Inc.

Best CGC copy: 9.0 **Then 10¢ Now $80**

	LOOSE Near Mint	SLABBED CGC 9.4 NM
17-21	22	
22	35	
23	14	
24-27	30	
28-29	14	
30-31	10	
32	10	54
33-40	10	
41-49	6	
U.S. 1		
MARVEL, 1983		
1-12	1	
USA Comics		
TIMELY, 1941		
1	12000	
2	4400	
3	3100	
4-5	2500	
6	3550	
7	3400	
8-10	2250	
11-12	1500	
13-17	1250	
Usagi Yojimbo		
FANTAGRAPHICS, 1986		
1	8	20
2-3	5	
4-5	4	
6-38	3	
Special 1	4	
Summer 1	4	
Usagi Yojimbo		
MIRAGE, 1993		
1	5	
2-16	4	
Usagi Yojimbo		
DARK HORSE, 1996		
1	4	
2-75	3	
Special 4	4	
V		
DC, 1985		
1-13	2	
14	2	7
15-18	1	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Valor		
E.C., 1955		
1	190	
2	140	
3-4	115	
5	105	
Valor		
DC, 1992		
1-12	1	
13-23	2	
Vampire Lestat		
INNOVATION, 1990		
1	5	23
2	3	18
3	3	13
4-12	3	
Vampirella (Magazine)		
WARREN, 1969		
1	325	22
2	125 ▽	139
3	200	31
4	75	42
5	75	
6	70	135
7-9	70	
10	30	112
11	43	
12	43	183
13-15	43	
16	30	
17	30	143
18-21	30	
22	30	127
23-25	30	
26	20	
27-36	28	
37-47	22	
47-50	20	
51-70	17	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
71-99	16	
100	30	
101-111	16	
112	45	
113	195	
Annual 1	175	
Special 1	30	
Vampirella		
HARRIS, 1992		
0/Silver	5	
0/Gold	15	
1	15	
2-5	12	
Vault of Horror		
E.C., 1950		
12	4000	
13	800	
14	725	
15	600	
16	500	
17-19	360	
20-25	275	
26-30	225	
31-40	185	
Vengeance Squad		
CHARLTON, 1975		
1	3	28
2-6	2	
Venom		
MARVEL, 2003		
1	2	49
2	2	5
3-15	3	
Venom: Funeral Pyre		
MARVEL, 1993		
1	3	13
2-3	3	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

MARVEL COMICS GROUP
POWER MAN AND IRON FIST
BLACK TIGER!

△
#82

POWER MAN AND IRON FIST™

Mideast diplomacy

Cage and Iron Fist fix international relations with Halwan in their own inimitable manner.

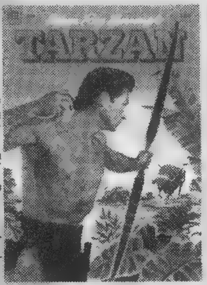
In addition to the two headliners, the issue also contained appearances by The Sons of the Tiger.

Image © 1982 Marvel

	76	77	78	79	80	81	82	83	84	85
		Daredevil appears				Boris and Ninotchka return			Fights Sabretooth	
	DEC 81	JAN 82	FEB 82	MAR 82	APR 82	MAY 82	JUN 82	JUL 82	AUG 82	SEP 82
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$6	$2

Tarzan #34

★★½



© Edgar Rice Burroughs Inc.

"...the Camera Huntress" • 16 pp.

Camerawoman Carla Mason and her safari run into danger.

Attacking Budwalas are frightened away by a combination of roars from Tarzan and his lion friends and motion pictures projected against a cliff wall.

"... the Great Swamp" • 8 pp.

While crossing a Pal-ul-don lake, Tarzan saves a Princess from Terribs.

Princess Loma and the crocodile boats of Lutor are introduced. She and her people will become fast allies with Tarzan.

"A Waterfall and Whydah Birds" • 2 text pp.

"Brothers of the Spear" • 6 pp.

Dell
Jul 1952
Writer: Uncredited
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

No CGC copies

Then 10¢ Now $80

Venom: Lethal Protector
MARVEL, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3 ▽	22
1/Black error	75	
1/Gold	5	
2-6	3	

Veronica
ARCHIE, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-20	2	
21-35	1	
36-150	2	

V for Vendetta
DC, 1988

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-10	3	

Vicki
ATLAS, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	28	
2	18	
3	12 ▽	47
4	12	

Violent Messiahs
HURRICANE, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	10
2-3	3	

Vision
MARVEL, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Vision & Scarlet Witch
MARVEL, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	17
2-4	2	

Vision & Scarlet Witch
MARVEL, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
2-12	1	

Wagon Train
DELL, 1960

	LOOSE Near Mint	SLABBED CGC 9.4 NM
4-6	38	
7-9	34	
10-13	25	

Walt Disney's Comics and Stories
DELL, 1940

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	20000	
2	7500	
3	3400	
4	2050	
5	1250	
6-7	1100	
8-9	900	
10	850	
11-15	750	
16-17	650	
18	625	
19-30	580	
31 ➥Barks Donald starts	3700	
32	2000	
33	1200	
34	950	
35-36	840	
37	435	
38	650	
39-40	580	
41-46	500	
47-50	475	
51-60	375	
61-70	305	
71-80	240	
81-87	215	
88	270	
89-90	210	
91-97	190	
98 ➥Unc. Scrooge starts	365	
99	190	
100	200	
101-112	155	
113-116	90	
117	130	
118-123	85	
124	130	
125	190	
126-129	130	
130-133	125	
134	200	
135-139	105	
140 ➥1st Barks Gyro	225	
141-150	94	
151-170	88	
171-200	80	
201-240	75	
241-260	60	
261-283	50	
284-312	26	
313-334	14	
335	25	
336-341	14	
342-351	25	
351/Poster	30	
351/No poster	20	
352	25	
352/Poster	30	
352/No poster	20	
353	25	
353/Poster	30	
353/No poster	20	
354	25	
354/Poster	30	
354/No poster	20	
355	25	
355/Poster	30	
355/No poster	20	
356	25	
356/Poster	30	
356/No poster	20	
357	25	
357/Poster	30	
357/No poster	20	
358	25	
358/Poster	30	
358/No poster	20	
359	25	
359/Poster	30	
359/No poster	20	
360	25	
360/Poster	30	
360/No poster	20	
361-400	25	
401-429	14	
430-443	10	
444-445	6	
446-465	10	
466	6	
467-510	10	
511	15	
512-513	12	
514-516	8	
517-518	5	
519	14	
520-549	10	
550	6	
551-599	4	
600-611	6	
612-634	7	

Walt Disney Showcase
GOLD KEY, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	16	
2	10	
3-4	9	
5-6	12	
7-8	9	
9	10	
10	12	
11-13	8	
14	12	
15	8	
16-18	12	
19	10	
20	9	
21-23	8	
24-29	7	
30 ➥Magica de Spell	15	
31-41	8	
42	7	
43	12	
44-54	7	

Wanted
IMAGE, 2003

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	12	

Wanted World's Most Dangerous Villains
DC, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	8	
4-9	6	

War
CHARLTON, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	30
2-10	3	
11-49	2	

War Is Hell
MARVEL, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	15	113
2-5	10	
6-8	8	
9-15	6	

Warlock
MARVEL, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	15	126
2	8	56
3-4	5	
5	5	29
6	5	50
7-8	5	
9	5 ▽	41
10	10	42
11	10	28
12	8 ▽	39
12/30 cent	15	
13	8 ▽	39
13/30 cent	15	
14	8	21
14/30 cent	15	
15	8	24

Warlock
MARVEL, 1982

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	4	
Special 1	3	

Warlock
MARVEL, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Warlock
MARVEL, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Warlock
MARVEL, 1999

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

Warlock and the Infinity Watch
MARVEL, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-24	2	
25	3	
26-42	2	

Warlord
DC, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	44
2	4	
3-6	3	
7-133	2	
Annual 1	2	
Annual 2-6	1	

Warlord
DC, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-6	2	

Warrior Nun Areala
ANTARCTIC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	
2-3	4	
3/Deluxe	8	
3/Ltd.	5	

Watchmen
DC, 1986

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	18
2	5	
3	5	10
4-7	4	
8	4	10
9-11	4	
12	4	12

Way of the Rat
CROSSGEN, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-23	3	

Weapon X
MARVEL, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	8
2-4	2	

Weapon X
MARVEL, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-8	2	
9-24	3	

Weapon Zero
IMAGE, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	3	

Weapon Zero
IMAGE, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-14	3	
15	4	

Web of Spider-Man
MARVEL, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	23
2	4	15
3-5	4	
6	4	11
7	4	23
8	4	10
9-10	4	
11	3	13
12-28	3	
29	5	
30	4	
31-32	5	
33-35	3	
36	4	
37	3	
38	5	
39-47	3	
48 ➥1st Demogoblin	8	16
49	2	
50	3	
51-57	2	
58	3	
59	8	

Flashback 1979

25 years ago in TBG/CBG...

#303 SEPTEMBER 7 1979

This year's photo report on the San Diego Comic-Con in ***The Buyer's Guide for Comic Fandom*** included news of the burglary of $12,000 in convention revenues from the show vice president's home after the event.

Show President **Shel Dorf** asked those who'd written checks to ask the convention whether they needed to stop payment or not and, in the next issue, asked for cash donations to help the convention pay its bills.

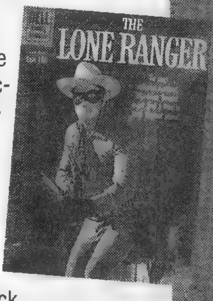
Shel Dorf

Randall Scott wrote to describe the comics collection effort beginning at Michigan State University's library. (It's still ongoing, in 2004...)

#306 SEPTEMBER 28 1979

the Lone Ranger

Terry Beatty asked fans to send letters of protest to the owners of **The Lone Ranger** license over their decision not to allow TV's Lone Ranger, **Clayton Moore**, to continue to wear the character's mask in public appearances.



The 64-year-old actor had been ordered to remove the mask in order to limit confusion with a feature film planned for 1980.

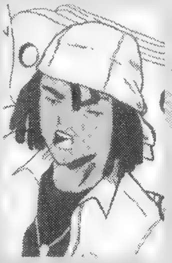
After awful publicity, the film bombed — and Moore got his mask back.

— John Jackson Miller, last seen in the Comics Buyer's Guide archives

	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
	Moon Knight appears	Moon Knight appears			Fights Unus		Fights Hammerhead								Origins retold
	OCT 82	NOV 82	DEC 82	JAN 83	FEB 83	MAR 83	APR 83	MAY 83	JUN 83	JUL 83	AUG 83	SEP 83	OCT 83	NOV 83	DEC 83
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

World of Hartz

This sad volume of mock manga by American Terrence Walker looks and reads like a back-up that's been done by amateurs for an issue of *Ninja High School*.



TOKYOPOP

WRITER:
TERRENCE WALKER
ARTIST:
TERRENCE WALKER
B/W • 192 Pgs.
$9.99

It's the altogether ordinary story of Han, a loser in life who gets sucked into a virtual-reality world where he (and, unfortunately, the reader) gets stuck into standard game scenarios. That is, until Han's friend T decides to do a virtual-reality intervention on him, which, of course, doesn't go well.

This one takes the whole "barely drawn" manga school of art to a new, lower level. With the genuine good manga being published in America today, it's hard to imagine this appealing to anyone — except, maybe, other mock manga artists who have dreams of being published.

In an interview with Walker in the back of this volume, he says that the most important thing about manga is the characters. It's a pity he didn't think to include a single memorable or likable one in *World of Hartz*.

★ **— S.A. Bennett**

www.tokyopop.com
ISBN: 1-59182-410-9

Web of Spider-Man
CONTINUED

	LOOSE Near Mint	SLABBED CGC 9.4 NM
60-61	3	
62-89	2	
90	5	
91-99	2	
100	4	
101-105	2	
106/Collectors	5	
106	1	
107-113	2	
113/CS	4	
114-116	2	
117	3	
117/Variant	5	
118	3	
119	2	
119/Collectors	6	
120	4	
121-124	2	
125	3	
125/Variant	4	
126-129	2	
Annual 1	5	
Annual 2	6	10
Annual 3-10	3	
Super 1	4	

Weird Fantasy
E.C., 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1150	
2	500	
3-4	425	
5	335	
6-10	240	
11-13	180	
14	300	
15	200	850
16-19	170	
20	200	
21	285	
22	140	

Weird Mystery Tales
DC, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	69
2	20	
3	15	
4-10	12	
11-14	10	
15	10	21
16-20	10	
21	15	
22-24	10	

Weird Science
E.C., 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	1450	
2	625	
3-4	575	
5-10	360	
11-14	230	
15-18	260	
19-22	335	

Weird Science-Fantasy
E.C., 1954

	LOOSE Near Mint	SLABBED CGC 9.4 NM
23-24	235	
25	270	
26	220	
27	235	
28	260	
29	450	

Weird Suspense
ATLAS, 1975

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8 ▽	35
2	8	
3	1	

Weird War Tales
DC, 1971

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	125	500
2	75	
3	45	
4-5	30	
6-10	20	
11-12	12	
13	12	34
14-20	12	
21-28	8	
29	8	20
30-31	8	
32-50	6	
51-92	5	
93	6	29
94-101	5	
102-123	4	
124	4	17

Weird War Tales
DC, 1997

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	
Special 1	5	

Weird Western Tales
DC, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
12	30	147
13	25	103
14-15	20	
16-28	12	
29	16	
30-35	6	
36	6	39
37-50	6	
51-70	5	

Weird Western Tales
DC, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Weird Wonder Tales
MARVEL, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	49
2	5	
3	5	26
4-15	3	
15/30 cent	20	
16	3	
16/30 cent	20	
17	3	
17/30 cent	20	
18-22	3	

Weird Worlds
DC, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	44
2-5	3	
6-10	2	

Welcome Back, Kotter
DC, 1976

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10 ▽	49
2-10	3	

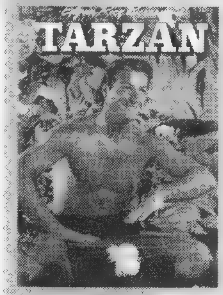
Wendy Good Little Witch
HARVEY, 1960

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	60	
2	40	
3-5	28	
6-10	22	
11-15	14	
16-20	12	
21-25	8	
26-30	6	
31-40	5	
41-50	4	
51-60	3	
61-93	2	
94-97	1	

RETROVIEW

Tarzan #35

★★★★



Dell
Aug 1952
Writer: Uncredited
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

"...the March of the Lion Men" • 24 pp.

A volcanic eruption destroys both Cathne (the City of Gold) and Athne (the Ivory City).

Pursued by the armies of the Elephant Men, Tarzan guides Jathon's Lion Men into Pal-ul-don, where they must fight off hordes of attacking sabretooth lions on a rock mount they name Lion Rock. There, they build the city of New Cathne. This is the start of the relocation of many lost peoples into Pal-ul-don, as Tarzan's jungle world continues to evolve. It also marks the beginning of Prince Ergon of Athne's long-running feud with Tarzan.

"Brothers of the Spear" • 6 pp.

"Buffalo Hunt" • 2 text pp.

© Edgar Rice Burroughs Inc.

Best CGC copy: 9.0

Then 10¢ NOW $80

Werewolf By Night
MARVEL, 1972

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	272
2	12	
3	8	52
4	8	50
5	6	46
6-8	6	
9	6	54
10	6	53
11	5 ▽	44
12	5	
13	5	58
14	5	
15	5	49
16	5 ▽	45
17	5	31
18	5	
19	5	50
20	5	28
21-22	4	
23	4	31
24	4	
25	4	36
26	4	29
27	4	22
28	4	
29	4	40
30	4	27
31	4	31
32	25	241
33	15	145
34-35	3	
36	3	25
37	4	50
38	3	
38/30 cent	8	
39	3	
39/30 cent	8	
40-41	5	
42	10	38
43	10	47

West Coast Avengers
MARVEL, 1985

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-46	2	
Annual 1-3	2	

West Coast Avengers
MARVEL, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
2-4	2	

Wetworks
IMAGE, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	
1/3D	5	
2-3	2	
4-43	3	
3D 1	5	

What If?
MARVEL, 1977

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	15 ▽	41
2	10	36
3	8	28
4	8	38
5	8	
6	5	18
7-10	5	
11	4	22
12-17	4	
18-20	3	
21	3	11
22-26	3	
27	5	20
28	8	
29	3	
30	8	18
31	8	27
32-34	3	
35	5	15
36	3	20
37-47	3	
Special 1	3	

What If?
MARVEL, 1989

	LOOSE Near Mint	SLABBED CGC 9.4 NM
-1	2	
1	4	11
2-23	3	
24	4	
25	3	
26-99	2	
100	2	9
101-104	2	
105	12 ▽	35
106-114	3	

Where Creatures Roam
MARVEL, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	
2-6	5	
7	5	57
8	5	

Where Monsters Dwell
MARVEL, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	
2	6	
3-5	4	
6-7	3	
8	3	30
9-11	3	
12	4	
13-38	3	

Whiz Comics
FAWCETT, 1940

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1 ➥1st Captain Marvel	70000	
2	5200	
3	3400	
4	2800	
5	2250	
6	1650	
7	1725	
8-9	1650	

PRICES FOR OTHER UNSLABBED GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the Loose NM price above

Very Fine (VF) is **2/3** (67%) of NM

Fine (F) is **1/3** (33%) of NM

Very Good (VG) is **1/5** (20%) of NM

Good (G) is **1/8** (12.5%) of NM

#121

Image © 1985 Marvel

POWER MAN AND IRON FIST™

The Beyonder gets hip

In this *Secret Wars II* crossover, Cage attempts to distract The Beyonder by taking him to a soul food restaurant, where the omnipotent being turns himself black in an attempt to fit in. His use of jive is hysterical beyond belief. Word.

THE BOTTOM LINE

			Fights Doombringer	Fights Doombringer					Fights Reaper	
	101	102	103	104	105	106	107	108	109	110
	JAN 84	FEB 84	MAR 84	APR 84	MAY 84	JUN 84	JUL 84	AUG 84	SEP 84	OCT 84
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Tarzan #36

★★★★

Edgar Rice Burroughs'
TARZAN

© Edgar Rice Burroughs Inc.

"...the Threat of Athne" • 24 pp.

The Athnean army fords their elephants across the great swamp and lay siege to New Cathne.

Goliath, the lion cub trained by Tarzan and grown to colossal size with Dr. Mervin's experimental hormones helps Tarzan break the siege. The format returns to 52 pages.

"...the Marsh Dwellers" • 15 pp.

When Terribs capture Princess Loma of Lutor, Tarzan rides a Banthur — a giant swan — to her rescue.

"Brothers of the Spear" • 6 pp.

"The Drums" • 2 text pp.

Dell
Sep 1952
Writer: Uncredited
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

No CGC copies

Then 10¢ Now $80

	LOOSE Near Mint	SLABBED CGC 9.4 NM
10	1250	
11-12	1100	
13-14	1075	
15	1250	
16-18	1100	
19-20	750	
21	800	
22-24	600	
25 ➡1st Capt. Marvel Jr	6200	
26	550	
27-30	525	
31-32	460	
33	525	
34	365	
35	410	
36-40	365	
41-43	260	
44	300	
45-50	260	
51-60	210	
61	175	430
62-70	175	
71-82	150	
83-99	130	
100	130	836
101-120	110	
121-152	100	
153-155	200	
Who's Who in the DC Universe		
DC, 1990		
1-16	5	
Wild Bill Hickok		
SUPER, 1963		
10-12	0	
WildC.A.T.s		
IMAGE, 1992		
0	3	
1	4	11
1/3D	5	
1/Gold	10	
1/Variant	5	
2	4	
3-10	3	
11	15	
11/A	22	
12	8	
13	6	
14-24	3	
25	5	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
26-49	3	
50	4	
Annual 1	3	
Special 1	4	
Wildcats (2nd Series)		
DC, 1999		
1	3	
1/Euro-sketch	30	
2-28	3	
Annual 2000	4	
WildC.A.T.S Adventures		
IMAGE, 1994		
1-3	2	
4-10	3	
WildC.A.T.S		
IMAGE, 1995		
1	2	
WildCats Version 3.0		
DC, 2002		
1-21	3	
WildC.A.T.s/X-Men: The Dark Age		
IMAGE		
1	5	
WildC.A.T.s/X-Men: The Golden Age		
IMAGE, 1997		
1	5	
1/Scroll	8	
1/w. glasses	7	
WildC.A.T.s/X-Men: The Modern Age		
IMAGE, 1997		
1	5	
1/Nightcrawler	8	
WildC.A.T.s/X-Men: The Silver Age		
IMAGE, 1997		
1	5	
1/3D	7	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Wildstar		
IMAGE, 1995		
1-4	3	
Wildstar: Sky Zero		
IMAGE, 1993		
1	3	
1/Gold	4	
2	2	
3-4	3	
Wild Zoo		
RADIO, 2000		
1	3	
2	0	
3-4	3	
5	0	
6-7	3	
8	4	
Windraven Adventures		
BLUE COMET, 1993		
1	3	
Witchblade		
IMAGE, 1995		
0	5	
0.5	30	31
1	20	26
1/Sketch	5	
1/Ace	15	
1/Top Cow Coll.	5	
2	18	23
2/Ace	15	
3	10	20
4	8	
5	8	18
6-7	6	
8-10	5	
10/Dynamic	20	
10/American	8	
11-14	4	
14/Gold	6	
15	4	
16-18	3	
18/American Ent	5	
19-25	3	
25/Fathom	4	
25/Holofoil	8	
25/Foil error	15	
26-27	3	
28	3	11
29-41	3	
42	3	30
43-49	3	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
50	5	
50/Dynamic	15	
50/Dynamic signed	30	
51-74	3	
75-500	5	
Witchblade		
IMAGE, 2002		
0.5	3	
Witching Hour		
DC, 1969		
1	50	515
2	25	
3	18	120
4	12	
5	18	
6	10	
7	8	
8	10	
9	8	
10-12	6	
13	6	106
14	6	
15-20	5	
21-30	4	
31-83	3	
84	3	16
85	3	
Witching Hour		
DC/VERTIGO, 2000		
1-3	6	
Wolverine		
MARVEL, 1982		
1	12 ▲	50
2	8 ▽	31
3	8 ▲	29
4	8 ▽	30
Wolverine		
MARVEL, 1988		
-1	2	
0.5	3	
0.5/Ltd	8	
1	10 ▽	41
2	6	22
3	5	18
4	5	17
5	5	16
6	4	13
7	5	12
8	5	16
9	5	15
10	8 ▽	34
11-23	4	
24-40	3	
41	4	
42	2	
43	3	
44	2	
45-47	3	
48	3	14
49	3	
50	4	19
51-56	2	
57	3	
58-74	2	
75	4	13
76-84	2	
85	3	
85/Variant	4	
86-98	2	
99	4	
100	5	22
100/Variant	8	
101-124	2	
125	4	
125/Dynamic	10	
126-130	2	
131	2	
131/recalled	5	20
132-144	2	
145	4	23
145/Nabisco	125	142

	LOOSE Near Mint	SLABBED CGC 9.4 NM
146	5	25
147-149	2	
150	3	
150/Dynamic	14	19
151-165	2	
166	3	15
167-189	2	
Annual '95	4	
Anl '96-97	3	
Anl '99-00	4	
Anl '01	3	
Special 1	3	
Wolverine		
MARVEL, 2003		
1	4	15
2-3	3	
4	3	12
5-9	3	
10	2	
11-15	3	
Wolverine/Hulk		
MARVEL, 2002		
1	4	12
2-4	4	
Wolverine/Punisher		
MARVEL, 2004		
1-3	3	
Wolverine: The End		
MARVEL, 2004		
1	10 ▽	22
2	6	
3	3	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
Wolverine: The Origin		
MARVEL, 2001		
1	22 ▽	30
1/Dynamic	50	54
2	6	17
2/Dynamic	24	
3	4	17
3/Dynamic	20	
4	4 ▽	14
4/Dynamic	20	
5	4	13
5/Dynamic	20	
6	4	15
6/Dynamic	20	
Wonder Man		
MARVEL, 1991		
1-29	2	
Annual 1	2	
Annual 2	3	
Wonder Woman		
DC, 1942		
1	17000	
2	3100	
3	1900	
4	1200	4375
5	1050	
6-9	900	
10	900	3438
11-20	650	
21	450	1713
22-23	450	
24	600	
25-44	435	
45	500	
46-50	400	
51-70	240	

	LOOSE Near Mint	SLABBED CGC 9.4 NM
71-90	155	
91-100	120	
101-104	90	
105 ➡1st Wonder Girl	600	
106-110	80	
111-129	70	
130	70	176
131	56	
132	56	280
133	56	531
134	56	
135	56	201
136	56	336
137	56	361
138	56	201
139-141	56	
142	56	395
143	56	438
144-145	56	
146	56	357
147	56	299
148	56	
149	56	366
150-151	50	
152	50	318
153-154	50	
155	50	334
156-173	42	
174	25	81
175	25	135
176	25	143
177	25	270
178-180	25	
181-184	33	
185	33	138
186	33	
187	33	158
188-189	33	
190	33	116

Flashback 1974

30 years ago in TBG/CBG...

#65
SEPTEMBER 1
1974

Dwarfing some earlier attempts, the 65th issue of ***CBG***'s precursor, ***The Buyer's Guide for Comic Fandom***, featured a big convention report on **Phil Seuling**'s 1974 **New York Comic Art Convention**, featuring plenty of photos. The five-day event attracted 8,000 fans.

#66
SEPTEMBER 1
1974

If you think the magazine ***CBG*** has changed a lot over the years, consider this: In 1974, ***TBG*** Publisher **Alan Light** began mailing the publication to subscribers under a Second Class postal permit, which required that a year's worth of issues have 25% editorial content. (All ads, it was considered, wouldn't be a magazine but an advertising circular, and, thus, ineligible for the magazine rate.)

Since Light understood this to mean that the entire year's issues would be examined for editorial content, he arrived at an unusual plan: Odd-numbered issues of ***TBG*** would be 50% advertising and 50% editorial — and even-numbered issues, like this one, would be almost entirely advertising. So, for the buyer interested in news and reviews, the biweekly ***TBG*** in 1974 was still very much a monthly magazine!

— John Jackson Miller,
now foraging for food in
the Comics Buyer's Guide archives

	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125
	1st Capt. Hero		Solarr dies								Secret Wars II				
	NOV 84	DEC 84	JAN 85	FEB 85	MAR 85	APR 85	MAY 85	JUL 85	SEP 85	NOV 85	JAN 86	MAR 86	MAY 86	JUL 86	SEP 86
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

World's Best Comics: Silver Age Sampler

DC
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
COLOR • 48 PGS.
99¢

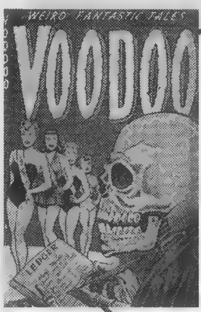
This sampler contains three classic DC Silver Age stories: "Doom of the Star Diamond" from *Justice League of America* #4, "The Legion of Super-Heroes" from *Adventure Comics* #247, and "The Rock of Easy Co.!" from *Our Army at War* #81.

These tales take readers back to simpler times. Nobody spins a Silver Age tale like Gardner Fox. In addition to the great creators listed, there's cover art by Anderson, Grandenetti, et al.

On the plus side, these stories are all new-reader-friendly, all-ages-appropriate, and Done in One. On the downside, they have been reprinted before. (The Legion story in particular seems to have been reprinted copious times.) Intended to entice buyers to purchase *DC Archives*, this sampler might be even better for newcomers. However, its placement in comics stores might be preaching to the choir. If this item isn't available for newsstand distribution, it should be.

★★★½ — **Jack Abramowitz**

www.dccomics.com



△
#14

VOODOO™

Who do? *Voodoo!*

Farrell's ***Voodoo*** is one of the few 1950s horror titles *not* by E.C. to distinguish itself, thanks to art in several issues by Matt Baker. The horror anthology format lasted until #20, when the series became *Vooda* and featured jungle adventures.

Image © 1954 Farrell

Wonder Woman
CONTINUED

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
191	40	213
192-198	40	
199	40	▽ 166
200	40	183
201	14	
202	14	151
203-205	14	
206	14	49
207	14	
208	14	54
209	14	
210	14	49
211	25	160
➥100-page issue		
212-213	11	
214	30	248
➥100-page issue		
215	11	39
216	11	
217	11	58
218	11	▽ 43
219	7	21
220-223	7	
224	7	35
225-226	7	
227	7	31
228	7	23
229	7	30
230	7	
231	7	31
232	7	36
233-236	7	
237-241	6	
242	6	25
243-251	6	
252	6	28
253-260	6	
261	5	15
262-299	4	
300	6	22
301-329	3	

Wonder Woman
DC, 1987

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	6	
1	4	
2-17	3	
18	2	6
19-84	2	
85	10	
➥1st Deodato art		
86	4	
87-100	3	
100/Variant	4	
101-139	3	
139/Ltd.	15	
140-199	2	
200	4	
201-204	2	
1000000	3	
Annual 1-8	3	
Special 1	2	

Woodsy Owl
GOLD KEY, 1973

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	8	
2-10	5	

Woody Woodpecker
DELL, 1952

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
16-20	14	
21-72	10	
73-75	25	
76-90	15	
91	15	33
92-100	15	
101-120	10	
121-130	6	
131-201	4	

World of Krypton
DC, 1979

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	2	

World of Krypton
DC, 1987

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	2	

World's Best Comics
DC, 1941

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	18000	

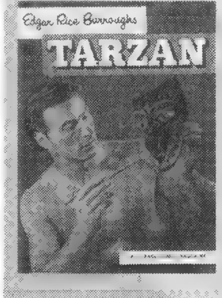
World's Finest Comics
DC, 1941

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
2	4000	
3	2900	
4-5	1975	
6-7	1450	
8	1275	
9	1300	
10	1050	
11-12	895	
13	895	3525
14-16	895	
17	875	
18-20	805	
21-27	610	
28	610	2803
29-30	610	
31-40	530	
41-60	430	
61-64	320	
65	540	
66-70	370	
71	900	
72-73	550	
74-80	375	
81-90	235	
91-93	175	
94	525	
➥Sup/Bat team origin		
95-99	175	
100	260	
101-110	105	
111-120	85	
121	85	432
122-137	75	
138	75	383
139-142	75	
143	52	267
144-148	52	
149	52	221
150	52	
151-152	50	
153	45	224
154-160	45	
161	45	238
162	38	171
163-165	38	
166	38	152
167-171	38	
172	38	224
173	38	
174	38	215
175-177	38	
178	30	161
179	30	
180	30	140
181	25	113
182	25	93
183-190	25	
191-193	20	
194	20	80
195-197	20	
198	80	480
199	80	
200-203	16	
204	16	77
205	16	
206	16	83
207	16	69
208	16	
209	16	84
210-211	16	
212	16	63
213-214	14	
215	14	49
216	14	
217	14	33
218	14	
219	14	54
220	14	66
221-224	14	
225	14	67
226	14	60
227	14	
228	14	80
229-242	6	
243	6	22
244-270	6	
271-300	4	
301-323	3	

RETROVIEW

Tarzan #37

★★



"...the Mysterious Giants" • 24 pp.

Inside an old volcano, Tarzan discovers giants wearing horned helmets.

It's predictable fare, as white-giants force men and beasts to fight and Tarzan unites the combatants.

"...the Old Man Baboon" • 15 pp.

The tribe of an old male baboon, whose gunshot wound Tarzan healed, helps Tarzan overcome vengeful slavers.

More poetic justice with disarmed slavers: "There they go ... to beg shelter at the village where they planned to steal slaves!"

"The Brothers of the Spear" • 6 pp.

"Taboos" • 2 text pp.

Dell
Oct 1952
Writer: Uncredited
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

No CGC copies

Then 10¢ Now $80

© Edgar Rice Burroughs Inc.

Worlds Unknown
MARVEL, 1973

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	60
2	4	32
3-8	3	

Wulf the Barbarian
ATLAS, 1975

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	10	41
2	8	▽ 27
3-4	8	

WWF: World Wrestling Foundation
VALIANT

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-4	3	

Wyatt Earp
DELL, 1958

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
4-13	30	

Wyatt Earp, Frontier Marshal
CHARLTON, 1956

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
12	35	
13-18	18	
19	40	
➥Giant-sized		
20-30	14	
31-40	10	
41-62	8	
63	6	30
64-72	6	

Xena: Warrior Princess
TOPPS, 1997

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
0-1/A	3	
1/American Ent	7	
2	3	

X-Factor
MARVEL, 1986

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
-1	2	
1	3	16
2-5	3	
6	5	19
7-22	3	
23	5	14
24	8	18
25-91	3	
92	4	6
93-106	2	
107-149	2	
Annual 1-6	3	
Annual 7	2	
Annual 8-9	3	

X-Factor
MARVEL, 2002

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
2-4	3	

X-Files
TOPPS, 1995

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
-2	10	
-1	10	
0	4	
0.5	10	15
1	8	22
2	5	
3-33	4	
33/Variant	5	
34-41	3	
Annual 1	4	
Special 1-5	5	

X-Force
MARVEL, 1991

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
-1	2	
1	2	11
2-3	3	
4	2	9
5-50	3	
51-98	2	
99	3	
100-115	2	
116	2	4
117	2	7
118-129	2	
Annual 1-3	3	
Anl '95-99	4	

X-Man
MARVEL, 1995

Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
-1	2	
1-75	2	
Annual 1998	3	

X-Men
MARVEL, 1963

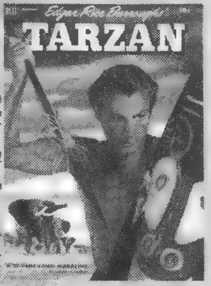
Issue	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	7000	
➥1st X-Men		
2	1900	6600
3	1030	4251
4	900	3721
5	550	2192
6	500	▽ 2065
7	475	1967
8	360	1449
9	360	1559
10	360	
11	300	
12	500	1994
➥1st Juggernaut		
13	275	
14	250	968
15	190	902
16	190	▽ 594
17-18	100	
19	100	583
20	100	▲ 366
21	90	▽ 341
22	90	408
23	90	376
24	90	330
25	90	345
26	90	347
27	90	394
28	155	612
➥1st Banshee		

THE BOTTOM LINE

	1	2	3	4	5	6	7	8	9	10
					Skeleton cover					Gripping hand cover
	MAY 52	JUL 52	SEP 52	NOV 52	JAN 53	FEB 53	MAR 53	APR 53	MAY 53	JUL 53
NM Price	$350	$275	$225	$225	$225	$205	$205	$205	$205	$205

Tarzan #38

★★★



© Edgar Rice Burroughs Inc.

"...the Cat Men of Crater Lake" • 24 pp.

Riding giant swan Banthurs, Tarzan and his Waziri companions help Princess Loma rescue her brother.

It's underwater adventure with giant water snakes, when Tarzan rescues Prince Keelim and two English prisoners.

"...Revisits Opar" • 15 pp.

Things go badly for a greedy treasure hunter.

La is back and King Nikon's miniature-gazelle-riding pygmy warriors can only help Tarzan rescue the treasure hunter's stepsister.

"Brothers of the Spear" • 6 pp.

"Sign from the Gods" • 2 text pp.

Dell
Nov 1952
Writer: Uncredited
Pencils: Jesse Marsh
Inks: Jesse Marsh
Cover photo: Lex Barker

No CGC copies

Then 10c Now $80

	LOOSE Near Mint	SLABBED CGC 9.4 NM
29	90	333
30	90	309
31	90	449
32	90	281
33	90	395
34	90	422
35	150	665
➥1st Changeling		
36	65	271
37	65	236
38	80	292
39	90	487
40	90	240
41	65	▽ 299
42	65	258
43	65	289
44	65	▽ 340
45	65	208
46	65	
47	65	205
48	65	265
49	75	320
50	75	▽ 316
51	75	248
52	65	270
53	72	331
54	72	260
55	72	236
56	72	329
57	72	▽ 334
58	100	▽ 400
➥1st Havok		
59	69	
60	69	277
61	69	278
62	69	341
63	69	307
64	69	▽ 286
65	69	239
66	80	334
➥Last new issue		
67	35	152
68	35	
69	35	136
70	35	144
71	35	157
72	35	▽ 141
73	35	313
74	35	124
75-76	35	
77	35	113
78	35	135
79	35	
80	35	130
81	40	161
82	40	141
83	40	295
84	40	225
85	40	174
86	35	111
87	35	138
88	35	120
89	35	
90	35	167
91	35	144
92	35	132
93	35	125
94	500	▽ 1889
➥2nd New X-Men		
95	85	▲ 342
96	55	▽ 215
97	48	211
98	48	▲ 194
98/30 cent.	125	
99	48	▲ 185
99/30 cent.	125	
100	60	▲ 222
100/30 cent	135	
101	55	▽ 239
102	28	129
103	28	124
104	28	▲ 103
105	28	▽ 93
105/35 cent.	60	
106	28	▲ 92
106/35 cent.	60	
107	28	111
107/35 cent.	60	
108	35	▽ 132
109	30	▽ 109
110	20	▽ 73
111	20	▽ 75
112	20	73
113	20	80
114	20	91
115	20	80
116	16	69
117	16	▽ 56
118	16	▽ 52
119	16	▽ 51
120	28	123
➥1st Alpha Flight		
121	28	▽ 101
122	12	▽ 55
123	12	▽ 48
124	12	▽ 45
125	12	▽ 52
126	12	▽ 48
127	12	▽ 43
128	12	▽ 44
129	20	▽ 63
130	12	59
131	12	52
132	12	▽ 46
133	12	52
134	12	▽ 47
135	12	▲ 52
136	11	▽ 42
137	14	▲ 52
➥Phoenix dies		
138	8	▽ 33
139	11	▲ 44
140	11	39
141	11	▽ 55
➥Future Past		

X-Men
MARVEL, 1991

	LOOSE Near Mint	SLABBED CGC 9.4 NM
-1	3	
1/Gatefold	5	
1/All others	3	
2-24	3	
25	5	
25/Gold	25	
26-50	3	
50/Variant	4	
51-62	2	
62/Variant	3	
63-100	3	
101-113	2	
114	5	
115-144	2	
145-149	3	
150	4	
151	3	
152	2	
153-156	3	
Annual 1-3	3	
Anl '95-01	4	

X-Men Alpha
MARVEL, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	
1/Gold	20	

X-Men & The Micronauts
MARVEL, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	12
2-4	2	

X-Men Omega
MARVEL, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	6	24
1/Gold	25	

X-Men Prime
MARVEL, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	

X-Men: Road to Onslaught
MARVEL, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	11

X-Men Special Edition
MARVEL, 1983

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	5	20

X-Men Unlimited
MARVEL, 1993

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	6
2-31	3	
32-50	2	

X-Men Unlimited
MARVEL, 2004

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-2	3	

X-Men vs. the Avengers
MARVEL, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-3	4	
4	4	9

X-O Manowar
VALIANT, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	4	
0/Gold	5	
0.5-2	3	
3	2	13
4-68	3	
Yearbook 1	3	

X-O Manowar
ACCLAIM, 1996

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-21	3	
Ashcan 1	1	

X-Statix
MARVEL, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	8
2-23	3	

X-Treme X-Men
MARVEL, 2001

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3	15
2-46	3	
Annual 2001	5	

Yang
CHARLTON, 1973

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	4	
2-17	2	

Yogi Bear
DELL, 1961

	LOOSE Near Mint	SLABBED CGC 9.4 NM
4-9	40	
10-11	55	
12	30	
13	55	
14-31	25	
32-42	18	

Yosemite Sam
GOLD KEY, 1970

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-5	12	
6-10	8	
11-81	5	

Young Allies Comics
TIMELY, 1941

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	11500	
2	3000	
3	2100	
4	3000	
5	1300	
6-10	875	
11-14	720	
15-20	615	

Young All-Stars
DC, 1987

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-31	3	
Annual 1	2	

Youngblood
IMAGE, 1992

	LOOSE Near Mint	SLABBED CGC 9.4 NM
0	2	
0/Gold	4	
1-10	3	
Yearbook 1	3	

Youngblood
IMAGE, 1995

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-15	3	

Young Justice
DC, 1998

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-55	4	
1000000	3	
Giant 1	5	
Special 1	4	

Young Love
DC, 1963

	LOOSE Near Mint	SLABBED CGC 9.4 NM
39	30	
40-50	24	
51-70	20	
71-90	14	
91	10	56
92-106	8	
107	25	▽ 105
108-114	20	
115-126	12	

Young Men
MARVEL, 1950

	LOOSE Near Mint	SLABBED CGC 9.4 NM
4	120	
5-10	70	
11-23	52	
24	1600	
25	775	
➥Cap, Namor origin		
26-27	750	
28	25	

Young Romance
DC, 1965

	LOOSE Near Mint	SLABBED CGC 9.4 NM
125	42	
126-140	18	
141-170	14	
171-177	9	
178	9	115
179-197	9	
198	20	
199	20	92
200-201	20	
202-208	8	

Y: The Last Man
DC, 2002

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	30	32
2	15	
3	5	
4	4	5
5-22	4	

Zero Hour
DC, 1994

	LOOSE Near Mint	SLABBED CGC 9.4 NM
4-0	2	
Ashcan 1	1	

Zip Comics
M L J , 1940

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	3500	
2	1600	
3	1250	
4	900	
5	900	▽ 2133
6	750	1800
7-10	750	
11-18	625	
19	600	
20	900	
21-26	540	
27	800	
28-30	540	
31-40	375	
41-47	280	

Zoo Funnies
CHILDREN COMICS, 1945

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	120	
2	70	116
3	70	
4-9	56	
10-15	40	

Zoo Funnies
CHARLTON, 1953

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	42	
2-13	30	

Zoo Funnies
CHARLTON, 1984

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	

Zorro
DELL, 1959

	LOOSE Near Mint	SLABBED CGC 9.4 NM
8-9	70	
10-15	65	

Zorro
GOLD KEY, 1966

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	70	148
2-3	38	
4	38	88
5-9	30	

Zorro
MARVEL, 1990

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1-12	3	

ZZZ
ALAN BUNCE, 2000

	LOOSE Near Mint	SLABBED CGC 9.4 NM
1	2	

Tony's Back Page

Beam me up, *CBG*!

BOB INGERSOLL TONY ISABELLA

Remember Sam Cogley, the eccentric attorney who defended Captain Kirk in the first season of *Star Trek?* Of course, you do. You even know the episode was titled "Court-Martial." That's nothing to be ashamed of.

CBG columnists Bob Ingersoll and Tony Isabella have written a novel starring Cogley. Published by Pocket Books, *Star Trek: The Case of the Colonist's Corpse* ($6.99) takes the lawyer to a colony planet shared by the Federation and the Klingons until one side can prove it can better develop the world. When the leader of the Federation colony is murdered, seemingly by the leader of the Klingon colony, StarFleet calls on Cogley to defend the Klingon.

Drawing heavily on Ingersoll's experience as a public defender and making more than a passing nod to the great Perry Mason novels of Erle Stanley Gardner, *Colonist's Corpse* was designed to look as much like the classic paperbacks of the 1960s as possible. Reader response has been great, and the book, which is still available from fine booksellers everywhere, could be the first in a *series* of Sam Cogley mysteries.

— Tony Isabella

	11	12	13	14	15	16	17	18	19	20	Annual 1
	Skeleton cover			Skull cover					Jungle stories begin	Becomes *Vooda.*	Crypt cover
	SEP 53	NOV 53	JAN 54	APR 54	JUN 54	AUG 54	OCT 54	DEC 54	FEB 55	APR 55	ca. 1952
NM Price	$170	$170	$170	$170	$170	$170	$170	$170	$170	$170	$500

Drawn & Quarterly, a synonym for quality

From rebels to salesmen

by **HEIDI MACDONALD**

A small band of comics publishers exist that have made their names a synonym for quality, and at the top of the list is Drawn & Quarterly. Chris Oliveros' Montreal-based company has been consistently putting out some of the best comics in the world for 14 years, publishing such cartoonists as Seth, Chester Brown, Julie Doucet, and Jason Lutes. Spinning off from an early anthology, also called *Drawn & Quarterly*, Oliveros has crafted a line as uncompromising in quality as it is rewarding for those who seek it out.

D&Q is often branded as an "elitist" publisher, but that's unfair. I can certainly understand that, if the sole reason you read comic books is to relax with a piece of escapism, then most D&Q books will not float your boat. I guess it's the eternal debate between "entertainment" and "enlightenment." I happen to think that this is a completely false dichotomy, but I do understand that neither Ingmar Bergman nor Chris Ware is everyone's cup of tea. Still, readers who enjoy *Mucous-Man*'s take on the human condition may enjoy further exploration of the same in D&Q's line of books.

If the sole reason you read comic books is to relax with a piece of escapism, then most D&Q books will not float your boat.

A few weeks ago Drawn & Quarterly came to town as part of the MOCCA festival, a benefit for the Museum of Comics and Cartoon Art that has turned into one of the most fun weekends of the year. Like the Small Press Expo (SPX) in Bethesda and the Alternative Press Expo (APE) in San Francisco, first and foremost, it's a show for such non-super-hero-comics publishers as D&Q, Fantagraphics, Top Shelf, and Alternative to show their wares. For fans of these kinds of comics, it's an awesome chance to pick up limited-edition comics and minis ranging from established masters like Charles Burns, Phoebe Gloeckner, and Kaz to newcomers like Anders Nilsson, Raina Telgemeier, and Sam Hiti.

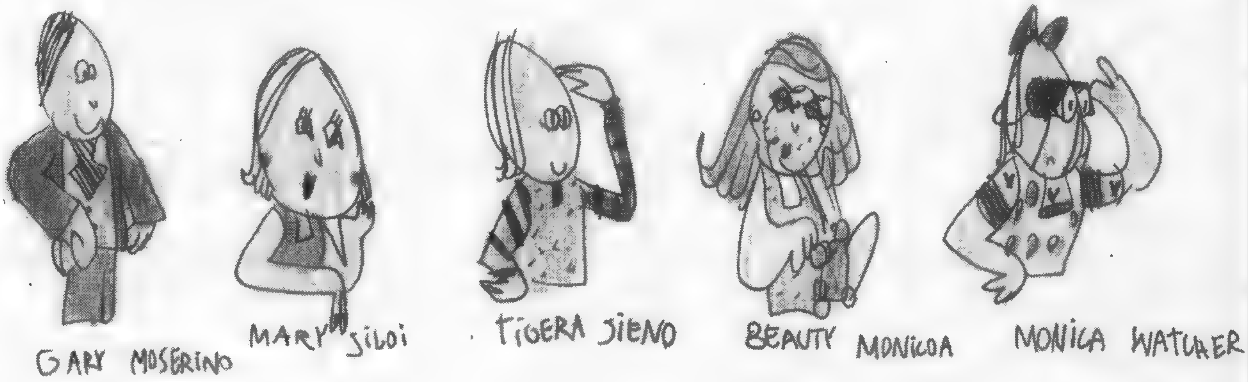
I confess, while everyone else may be excited by *Identity Crisis*, I'm much more excited to see what the new buzz books at MOCCA will be. Last year, *Blankets* and *Kramer's Ergot* #4 were introduced: both huge books that redefined what comics could be for the new century.

Drawn & Quarterly was all over this year's show, with guests Seth, Brown, and Adrian Tomine. The three of them did a question-and-answer and signing at a local Barnes & Noble before the show, and it was well attended by a wide-ranging mix of people: young and old, male and female. Tomine, in particular, is a master at capturing the ambivalence and uncertainty of early adulthood. I have more friends who don't consider themselves "comics fans" tell me that Tomine's *Optic Nerve* is their favorite comic book than just about any other.

Brown and Seth both have new (or, at least, recent) books out — *Louis Riel* and *Clyde Fans* Vol. 1, respectively. I'll get back to talking about both of those in a moment, but, first, some more of what went on at MOCCA.

This year, unlike last, there were no huge breakout books. I don't know whether that's because people were saving their big releases for San Diego or whether everyone is still recovering from last year's efforts. There were two books everyone seemed to be talking about, however.

One was *End Times* by Sam Hiti. This is yet another Xeric Grant-winning book, and it's a stunning mix of elements from Paul Pope, Scott Morse, and Gilbert Hernandez with a little Charles Burns thrown in for good measure. It's the story of a village infested with demons and of the demon-hunter who comes to fight them. Almost wordless, it nonetheless manages to convey elements of spirituality and horror while crafting characters with a



The work of 6-year-old Alexa Kitchen (above) was one of the highlights of the MOCCA Festival.

lot of depth, rather as if Sergio Leone had made *The Exorcist*. This is only the first volume in a projected series, and Hiti is definitely a guy to watch!

The other buzz book was even odder. For a year or so, I've been listening to publisher Denis Kitchen go on and on about what a great cartoonist his young daughter Alexa is. Denis is quite a salesman, as well as a proud papa, so I took all his talk with a grain or two of salt.

But to everyone's amazement, 6-year-old Alexa was set up at the show, beneath a sign reading "The World's Youngest Professional Cartoonist" and had two collections on sale. While the novelty factor was high, everyone was pretty flabbergasted by Alexa's work. Not only does she write and letter all her own work (her handwriting, I am ashamed to say, is better than mine), but she has an eye for detail and composition that many grown artists can barely match. I have no idea how Alexa's development stacks up against other artistic savants — "We think she's a bit obsessive-compulsive!" admitted mom Stacey — but she definitely has a gift ... Where it goes will be interesting to see.

Speaking of Seth, I attended his slide show: basically, 20 short essays on what it means to be a cartoonist. For those who have never met him, Seth (he goes by the one name) is a snappy dresser of the retro variety, always appearing in a vintage suit. For someone whose work is obviously influenced by the great *New Yorker* cartoons (and whose best-known work *It's a Great Life if You Don't Weaken* concerns the search for a non-existent cartoonist of the past), it should come as no surprise that he's fascinated by the history of cartoons and cartooning. I've often noted that artists whose work doesn't flinch from the unpleasant truths of life are a bit obsessed by those truths, and Seth is no exception.

The subject matter of his slide show was mostly the sad, bitter deaths of cartoonists. James Thurber, whose whimsical work continues to delight, was actually a pretty miserable guy who went blind before he died and struggled with his failing vision for the latter part of his career. Peter Arno, whose astonishingly graceful cartoons defined the *New Yorker* style and were the last word in elegance and sophistication, died poor and alone. And so on. Not exactly the feel-good slide show of the summer. But the message I got (or perhaps chose to get) was that, despite the fact that we're all going to die sad, blind alcoholics, we have to somehow soldier on and do our best until we can't do it any more: a grim outlook, but a pragmatic one.

MOCCA was also the setting for this year's Harvey Awards ceremony. Evan Dorkin was the emcee, but he lost his voice during the day — and when I say lost, I mean *lost*. People kept making references to Harvey Fierstein, and Evan sounded even worse than that. He soldiered on and did his best, however.

Neil Gaiman made a rare (for now) comics-related appearance to deliver the keynote speech, and it was a bit more optimistic. He inspired the attendees with part of his speech, when he said, "I've learned over the years that everything is more or less the same amount of work, so you may as well set your sights high and try to do something really cool.

"There are other people around who can do the mediocre, meat-and-potatoes work that anybody can do. So let them do that. You make the art that only you can make. You tell the stories only you can tell."

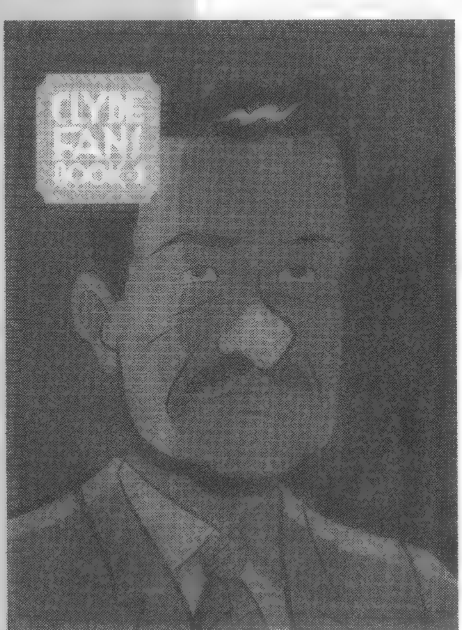
I can't think of too many things higher than *Louis Riel* and *Clyde Fans*, which are, quite simply, two of the best comics I've ever read. They are comics at their very apogee.

Alexa has an eye for detail and composition that many grown artists can barely match.

Louis Riel (Drawn & Quarterly, $24.95) is the true story of a Canadian rebel, the Métis (half-French, half-Indian) Riel who helped create the province of Manitoba and tried to lead his people to independence from Canada. Riel is well known in Canada but virtually unknown in America. (In Canada, Brown's book has been the subject of much critical scrutiny, since Riel is one of the most controversial figures ever in Canadian history.) Brown, a cartoonist of compelling powers who can tell an entire story with one heartbreaking line, is best known for such quiet, autobiographical tales as *I Never Liked You* and *The Playboy* and would seem an odd choice to tell a tale filled with narrow escapes, long chases, political intrigue, murder, and rebellion. But by adapting the grid style of Harold Gray's *Little Orphan Annie*, Brown has made a sprawling epic both intimate and fast-paced. Riel's tale is not just one of politics and the fight for freedom — it's also the story of a man's battle with himself, as he was apparently visited by religious visions later in his life. His insanity remains in question to this day — and may have cost him his life.

> **Riel's tale is not just one of politics and the fight for freedom — it's also the story of a man's battle with himself.**

The collected *Louis Riel* is a lavish hardcover with beautiful endpapers and old-style sewn signatures. Printed on cream-color paper, it's a beautiful object in and of itself. The story, however, is a huge triumph for Brown, telling both a fascinating story of a man who struggled with forces both spiritual and physical and of a young nation's growing pains. In a way, it's also a leap forward for independent comics, showing that their subject matter can have universal importance and appeal.



Clyde Fans Part 1 (Drawn & Quarterly, $19.95), in contrast, couldn't be more introspective or private a story. It's the tale of the Matchcard brothers, Simon and Abraham, and their business selling electric fans in a small, unnamed Canadian city.

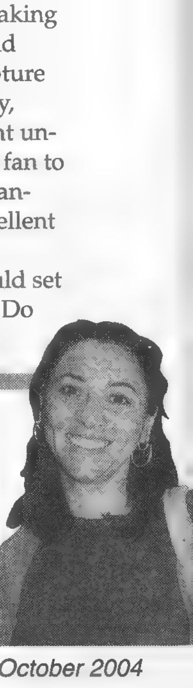
Sales can be a lonely, soul-sucking business, and the traveling salesman with his samples case is usually portrayed as a pretty slimy character. The slender shelf of books that deal with it are as heart-rending as anything ever put on paper — Miller's *Death of a Salesman* and Mamet's *Glengarry Glen Ross* spring to mind. To these must be added *Clyde Fans*. The story is bleak and unrelenting, yet riveting.

Seth has set himself the task of creating an artistic *tour de force*, and in the first half of Part 1 he pulls it off. We meet Abraham Matchcard, now an old man going about his daily tasks, and, as he does so, he tells the story of himself, Simon, and Clyde Fans, its ups, downs, and petty, tiny battles. Along the way, he dispenses plenty of bland advice about sales itself — "Persistence can pay off … but of course it must be balanced with the ability to think on your feet." Seth's conceit never wavers — Abraham narrates the story as he makes toast, wanders the town, takes a bath.

However, such a device cannot be tolerated forever. In the second half, Seth switches to a conventional flashback, as readers see Simon's single disastrous sales call on a little unnamed town. Of course, the thing that makes this bleak story bearable is Seth's exquisite, mannered art. His line is perfect, the duotone (black and light blue/gray) art unsurpassed. The town where Simon faces his great struggle is utterly picturesque, a quaint mix of old brick buildings, the kind of little town we've all walked through, marveling at its timeless look. Simon's increasingly desperate attempts to sell fans become all the more pitiful in this setting.

Neither *Clyde Fans* nor *Louis Riel* is easy reading, I'll give you that. They are both dense, intense books that require several sittings to absorb. But I think I can say with a high degree of certainty that both are making my desert-island shelf of comics. Sad and humbling as they both may be, they capture the everyday struggle for human dignity, whether it's trying to get equal treatment under the law or just trying to sell a single fan to a drug store. Both *Riel* and *Clyde Fans* transcend comics. They are both simply excellent works of art.

Anyone who truly loves comics should set aside any notion of elitism or snobbery. Do yourself a favor and read these books.



Owner of enough convention badges to run her own show, online and print journalist **HEIDI 'ACE' MacDONALD** has written for *CBG* for more than two decades. Her first column appeared in #490 in 1983. Drop her a line at **comixace@aol.com**!

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It keeps growing and growing and growing ...

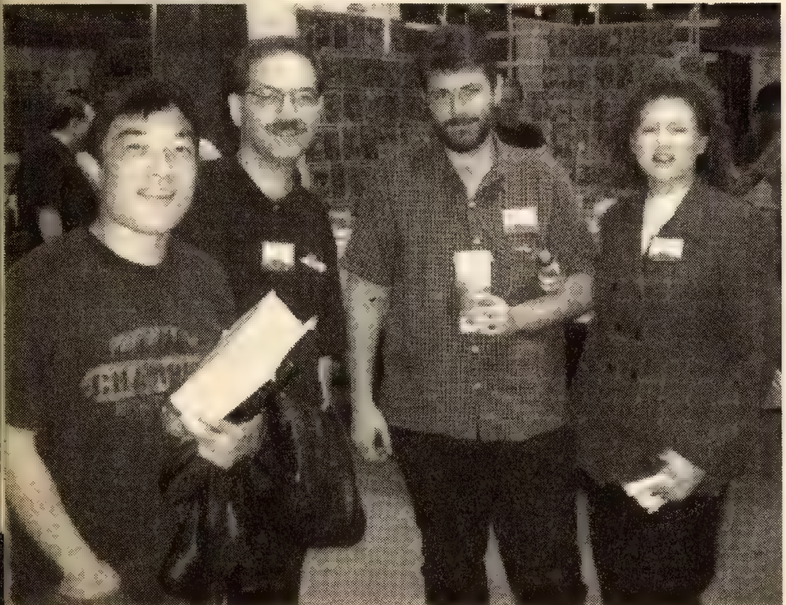
Baltimore Comic-Con expands again

by AMIE JO SCHAENZER

Baltimore Comic-Con founder Marc Nathan said he has high hopes for this year's convention and expects it to be bigger and better than ever. "I would expect the event to grow, simply from the reaction I have been getting about it recently," Nathan told *CBG*.

The convention will be held Sept. 11 from 10 a.m. to 6 p.m. and Sept. 12 from 10 a.m. to 5 p.m. The show is in its fifth year, with the two-day event preceding the Diamond Retailer Summit. "The Diamond Retailer summit is attached to the show; it's one big flow. So if publishers are setting up at our show, they stay and set up for Diamond," Nathan told *CBG*.

While Nathan said he couldn't provide attendance numbers for last year or expected attendance numbers for this year's convention, he said that the Diamond Retailers summit is expecting 400 retailers to set up shop at the Baltimore Convention Center.



At last year's Baltimore Comic-Con, the Comic Book Legal Defense Fund benefited from the presence of Jim Lee (below, left) who took a moment to visit with (left to right) con organizer Marc Nathan, the CBLDF's Charles Brownstein, and Bonnie Nathan.

BALTIMORE COMIC-CON

Nathan said that Comic-Con's growth is obvious. The first two years, the event was held at a hotel but had to move to a larger venue, the Baltimore Convention Center. He said that the second year the convention was held at the hotel, it was so crowded that, if a fire marshal had come in, convention organizers would have had to shut down the show.

"It's a strong, growing show. It's moving in the right direction, getting larger each year," he said.

This year, as it did last year, the convention will put together an exclusive graphic novel. At last year's convention, the 200-page graphic novel was a bonus for attendees.

"It is really exciting, when the book busts out of the box Saturday morning. You can walk around and get signatures from everyone at the show," Nathan said.

This year's Comic-Con will have plenty of guests to get signatures from. Headlining the convention is John Romita Sr., while a multitude of other guests will be present, including Don Rosa, Howard Chaykin, Jim Starlin, Josh Blaylock, Alex Saviuk, Andy Smith, and Jim Calafiore. Nathan said he is most excited to meet Romita. "I told my wife it is as if Santa Claus is coming to the show," he said.

This year's graphic novel will have a Spider-Man Green Goblin cover, done by Frank Cho of *Liberty Meadows*. The graphic novel will cost $10, and proceeds will be donated to the Comic Book Legal Defense Fund. An auction, held after the show ends on the 12th, will also donate its proceeds to the CBLDF. Last year, the convention raised $30,000 for the charity.

Tickets are $15 for a day pass and $25 for a weekend pass and are available through the convention's Website or through Ticketmaster.

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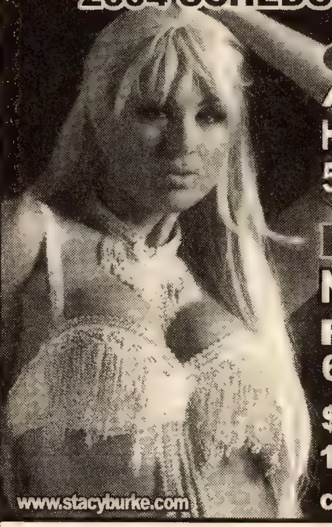

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Aug 15 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $6. Bruce Schwartz, 1821 W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Every Wed and Sat. CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Aug 27-31 CA, Hollywood. Beam Me Up Scotty...One Last Time Conv., Renaissance Hotel. A: $10. PH: 800-686-3598

Sep 5 CA, Sacramento. Comic Book & Collectible Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4:30pm, T: 100-6', F: $50., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107.

Sep 12 CA, San Jose. Collector's Show, Crowne Plaza Hotel. 282 Almaden, SH: 10am-4pm, A: $5. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-607-1849.

CONNECTICUT

Sep 10-12 CT, Danbury. Triple Play Comic Book, Sports Memorabilia, Beanie Babies & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $125.-$175. for 1, $340. for 2, $480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Oct 3 CT, East Hartford. Comic Convention, Holiday Inn. 363 Robert St., SH: 11am-5pm, T: 25, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

DELAWARE

Aug 15 DE, Newark. Sports Card, NASCAR, Comic Book & Collectible Show, Aetna Fire Hall. Rt. 273, SH: 10am-3pm, A: $2., 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967.

Sep 26 DE, Newark. Sports Card, NASCAR, Comic Book & Collectible Show, Aetna Fire Hall. Rt. 273, SH: 10am-3pm, A: $2., 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967.

Oct 24 DE, Newark. Sports Card, NASCAR, Comic Book & Collectible Show, Aetna Fire Hall. Rt. 273, SH: 10am-3pm, A: $2., 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967.

FLORIDA

Aug 29 FL, Orlando. Collectible Show, Radisson Barcello Hotel. 8444 International Dr., SH: 10am-4pm, T: 30, A: free. CCC Promos., PH: 954-579-7398.

Sep 26 FL, Jacksonville. Collectibles Show, Holiday Inn. 9150 Bay Meadows Rd., SH: 10am-5pm, T: 40, A: free. CCC Promos., PH: 954-579-7398.

Oct 2-3 FL, Fort Lauderdale. South FL Collectible Show, Pompano Beach Civic Ctr. 1801 NE 6th St., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 65, A: $6., $10. 2 day pass. CCC Promos., PH: 954-579-7398.

Oct 24 FL, Orlando. Collectible Show, Radisson Barcello Hotel. 8444 International Dr., SH: 10am-4pm, T: 30, A: free. CCC Promos., PH: 954-579-7398.

Nov 6-7 FL, Plantation. SCREAMFEST, Comic Book, Rock N Roll & Toy Conv., Holiday Inn. 1711 N. University Dr. PH: 954-565-5688.

GEORGIA

Sep 3-6 GA, Atlanta. Dragon-Con, Hyatt Regency & Marriott Marquis. PH: 770-909-0115.

ILLINOIS

Aug 22 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Aug 29 IL, Orland Park. Toys, Diecast, Comics, Sports & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1, $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Aug 29 IL, Gurnee. Comic Book & Collectibles Show, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, T: 25-6', F: $35. Jim Libasci, PH: 847-336-9963.

Sep 10-12 IL, Rosemont. 5th Annual Chicagoland Entertainment Collectors Expo, Ramada O'Hare. 6600 N. Manheim Rd., A: $7. daily, $15. weekend in advance. Paul Maiellaro, PO Box 2376, Bridgeview, IL 60455. PH: 708-430-8107.

Sep 11 IL, Orland Park. Toys, Diecast, Comics, Sports & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1, $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Sep 26 IL, Orland Park. Toys, Diecast, Comics, Sports & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1, $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Sep 26 IL, Arlington Heights. Comic Book Convention, Park Plaza. 75 W. Algonquin, SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Oct 3 IL, Chicago. Comic Book Marketplace, Embassy Suites. 511 N. Columbus Dr., SH: 10am-4pm, F: $70.-95., A: $4. Chicago Comic Conv., Raphe Cheli, 2519 N. Kimball Ave. #2, Chicago, IL 60647. PH: 773-297-6077.

Oct 9 IL, Orland Park. Toys, Diecast, Comics, Sports & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1, $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Oct 14-17 IL, Rosemont. International Hobby Expo, Donald E. Stephens Conv. Ctr. PH: 877-864-6229.

Oct 24 IL, Bridgeview. Comic Book, NASCAR, Toys, Sports Cards, Hot Wheels & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-1pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Oct 31 IL, Orland Park. Toys, Diecast, Comics, Sports & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1, $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Oct 31 IL, Gurnee. Comic Book & Collectibles Show, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, T: 25-6', F: $35. Jim Libasci, PH: 847-336-9963.

INDIANA

Sep 4 IN, Highland. Comic Book & Sports Card Show, Lincoln Ctr. 2450 Lincoln St., SH: 10am-4pm. PH: 219-662-8029.

Oct 2 IN, Highland. Comic Book & Sports Card Show, Lincoln Ctr. 2450 Lincoln St., SH: 10am-4pm. PH: 219-662-8029.

Oct 10 IN, Indianapolis. Comic Book & Anime Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, T: 75-6', F: $70. for 1, $125. for 2, $180. for 3, A: $4. Ash Comics, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Oct 16 IN, South Bend. Michiana Comicon, Holy Family Hall. Mayflower at Western, SH: 10am-4pm, T: 45-8', F: $40., A: $1. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH: 574-232-8129.

Nov 6 IN, Highland. Comic Book & Sports Card Show, Lincoln Ctr. 2450 Lincoln St., SH: 10am-4pm. PH: 219-662-8029.

IOWA

Aug 28 IA, Des Moines. Comic Book Convention, Holiday Inn. 5000 Merle Hay Rd. SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Sep 11-12 IA, Ames. Sports Card & Comic Book Show, North Grand Mall. 2801 Grand Ave., SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 36-6', F: $40. for 1, $70. for 2, $90. for 3., A: free. Doug Clark, 1025 Lincoln Way, Ames, IA 50010. PH: 515-239-3979 or 233-6028.

Oct 23-24 IA, Ames. Sports Card & Comic Book Show, North Grand Mall. 2801 Grand Ave., SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 36-6', F: $40. for 1, $70. for 2, $90. for 3., A: free. Doug Clark, 1025 Lincoln Way, Ames, IA 50010. PH: 515-239-3979 or 233-6028.

KANSAS

Sep 5 2004 KS, Kansas City. Fall Toy & Doll Show, Indian Springs Marketplace. 4601 State Ave., SH: 10am-4pm, A: $3. Scott & Mindy Condray, 932 E. 9th St., Concordia, KS 66901. PH: 785-243-7724.

Sep 11 KS, Topeka. Comic Book Convention, Capitol Plaza Hotel. 1717 SW Topeka Blvd., SH: 10am-4pm, A: free. Ken, PH: 206-666-6278 or Alan, PH: 309-657-1599.

MARYLAND

Sep 11-12 MD, Baltimore. Comic-Con, Convention Center. 1 W. Pratt St. Marc Nathan, PH: 410-526-7410.

MASSACHUSETTS

Aug 29 MA, Chelmsford. Comic Book & Toy Show, Radisson Hotel. SH: 10am-4pm, T: 60, A: $5. Primate Promos., Dave Cummings, PH: 978-388-6576.

Sep 25 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. 200 Stuart St., SH: 10am-4pm, T: 100, A: $6. Primate Promos., Dave Cummings, PH: 978-388-6576.

Oct 24 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. 200 Stuart St., SH: 10am-4pm, T: 100, A: $6. Primate Promos., Dave Cummings, PH: 978-388-6576.

MICHIGAN

Aug 29 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059

Sep 10-12 MI, Livonia. Sports Card, Comic Book, Coin & Collectible Show, Livonia Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Sep 26 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

MINNESOTA

Aug 21-22 MN, Duluth. Collector's Expo, Miller Hill Mall. 1600 Miller Trunk Hwy., SH: Sat. 10am-7pm, Sun. 11am-5pm, T: 34-8', F: $80., A: free. Timothy Broman, 1600 Miller Trunk Hwy. #108, Duluth, MN 55811. PH: 218-726-1360.

Oct 9-10 MN, St. Paul. MCBA Fallcon, State Fairgrounds-Education Bldg. 1372 Cosgrove Ave., SH: 10am-5pm, A: $9. for 2 days, $8. with food shelf donation. Midwest Comic Book Assoc., Brian Wilson, 5013 Grafton Ave. N., Oakdale, MN 55128. PH. 651-770-6828.

MISSOURI

Aug 15 MO, Shrewsbury. Comic Book & Toy

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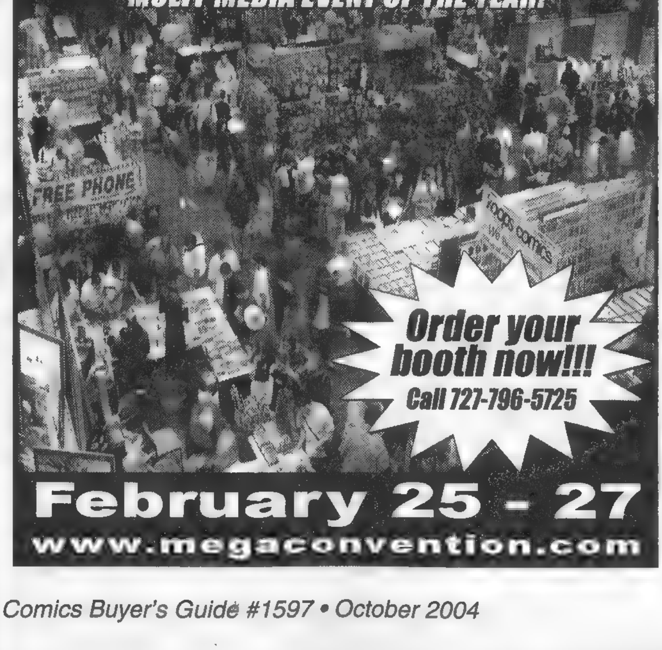

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Show, American Legion Post 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Anthony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

Aug 21 MO, Chesterfield. Comic Book Convention, Hampton Inn & Stes. 5 McBride & Son Ctr. Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Sep 12 MO, Blue Springs-Kansas City. Comic Book Conv., Lunar Bowl. 2001 NW 7 Hwy., SH: 10am-4pm, A: free. Ken, PH: 206-666-6278 or Alan, PH: 309-657-1599.

Oct 17 MO, Shrewsbury. Comic Book & Toy Show, American Legion Post 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Anthony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

NEW JERSEY

Aug 20-22 NJ, East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, & Collectible Toy Show, Brunswick Square Mall. 755 Hwy. 18, SH: mall hours, T: 50-8', F: $165. for 1, $310. for 2, $450. for 3, A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Aug 22 NJ, Bordentown. Comic Book, Sports Card & Collectibles Show, Armory. Rt. 206 S., SH: 9:30am-3:30pm, T: 50, F: $45. A: $2. RK Promos., Rob or Karen Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 732-422-9365.

Aug 27-29 NJ, Wildwood. Comic Book & Collectibles Show, Convention Ctr. Boardwalk at Burk Ave., SH: Fri. 3pm-10pm, Sat. 10am-10pm, Sun. 11am-5pm, T: 100, F: $160., A: free. RK Promos., Rob or Karen Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 732-422-9365 or Mike Leon, PH: 215-396-8016.

Sep 5 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Sep 12 NJ, Bordentown. Comic Book & Sports Card Show, Armory. Rt. 206 S., SH: 9:30am-3:30pm, T: 50, F: $45. A: $2. RK Promos., Rob or Karen Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 732-422-9365 or Mike Leon, PH: 215-396-8016.

Sep 26 NJ, Bordentown. Comic Book, Sports Card & Collectibles Show, Armory. Rt. 206 S., SH: 9:30am-3:30pm, T: 50, F: $45. A: $2. RK Promos., Rob or Karen Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 732-422-9365.

Oct 1-3 NJ, East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, & Collectible Toy Show, Brunswick Square Mall. 755 Hwy. 18, SH: mall hours, T: 50-8', F: $165. for 1, $310. for 2, $450. for 3, A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Oct 3 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Oct 8-9 NJ, Mount Laurel. Philly Non-Sports Card Show, Enterprise Center. Burlington Cty. College, 3331 Rt. 38, SH: Fri. 2pm-8pm, Sat. 10am-4pm, T: 100, A: $5., under 12 free, $8. for 2-day ticket. PH: 215-637-5744.

Oct 10 NJ, Bordentown. Comic Book & Sports Card Show, Armory. Rt. 206 S., SH: 9:30am-3:30pm, T: 50, F: $45. A: $2. RK Promos., Rob or Karen Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 732-422-9365 or Mike Leon, PH: 215-396-8016.

Oct 15-17 NJ, Freehold. Triple Play Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 150-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F & B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Nov 7 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW MEXICO

Aug 27-29 NM, Albuquerque. Bubonicon 36 Show, Wyndham Airport Hotel. 2910 Yale Blvd. SE. NMSF Conference, PO Box 37257, Albuquerque, NM 87176. Craig, PH: 505-266-8905 or Wendy, PH: 505-232-2892.

NEW YORK

Sep 5 NY, Melville-Long Island. Collectibles Show. 585 Route 110, SH: 9am-3pm, T: 57, A: free. George Schultheis, PO Box 1654, Seaford, NY 11783. PH: 516-804-0047 or 361-9503.

Sep 18-19 NY, New York City. Big Apple Comic Book, Art & Toys Show, Penn Plaza Pavilion. 401 33rd St. & 7th Ave., SH: Sat. 10am-7pm, Sun. 10am-6pm, T: 100, A: $8. PH: 201-865-3288.

Sep 19 NY, Huntington. Long Island Paper & Ephemera Show, Camelot Hall. 585 Broad Hollow Rd., SH: 9am-3:30pm, F: $125. Flamingo Promos., PO Box 57. Northport, NY 11768. PH: 631-261-4590.

Oct 2 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $5. Gary Lyons, PH: 718-972-3872.

Oct 3 NY, Melville-Long Island. Collectibles Show. 585 Route 110, SH: 9am-3pm, T: 57, A: free. George Schultheis, PO Box 1654, Seaford, NY 11783. PH: 516-804-0047 or 361-9503.

Nov 7 NY, Melville-Long Island. Collectibles Show. 585 Route 110, SH: 9am-3pm, T: 57, A: free. George Schultheis, PO Box 1654, Seaford, NY 11783. PH: 516-804-0047 or 361-9503.

NORTH CAROLINA

Aug 22 NC, Raleigh. Comix Con, Hilton North. 3415 Wake Forest Rd., SH: 10am-4pm, T: 24, F: $75., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

Aug 27-29 NC, Cary. Comic Book, Sports Card & Collectibles Show, Town Center. I-40 exit 291, T: 60. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-5797 or 446-5089.

Sep 10-12 NC, Gastonia. Comic Book, Sports Card & Collectibles Show, Eastridge Mall. I-85 exit 20, T: 60. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-5797 or 446-5089.

Sep 17-19 NC, Wilmington. Comic Book, Sports Card & Collectibles Show, Independence Mall. Oleander Dr., T: 60. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-5797 or 446-5089.

Sep 25-26 NC, Asheboro. Comic Book, Sports Card & Collectibles Show, Randolph Mall. Hwy. 64 E., T: 60. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-5797 or 446-5089.

Oct 15-17 NC, High Point. Comic Book, Sports Card & Collectibles Show, Oak Hollow Mall. I-40 exit 196, T: 60. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-5797 or 446-5089.

Oct 29-31 NC, Statesville. Comic Book, Sports Card & Collectibles Show, Signal Hill Mall. I-77 exit 50, T: 60. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-5797 or 446-5089.

Nov 5-7 NC, Boone. Comic Book, Sports Card & Collectibles Show, Mall. Hwy. 321, T: 60. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-5797 or 446-5089.

OHIO

Sep 12 OH, Mansfield. Toy Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 3603, Mansfield, OH 44907. PH: 419-756-3904 or Tim Babcock, PH: 419-884-3253.

Sep 18-19 OH, Columbus. Comic Book, Toy & Hot Wheels Show, Veterans Memorial. 300 W. Broad St., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 500-6', F: $50., A: $5. Bill Kazlausky, PH: 614-577-0220 or James Ford, PH: 614-264-8726.

Sep 26 OH, Cleveland. Comic & Sci-Fi Con, Knight's Party Center. KOC Hall, 29101 Euclid Ave. (.5 mi. E. of I-90 & Exit 186), SH: 10am-3pm, T: 35-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Oct 10 OH, Canton. Comic Book & Sci-Fi Conv., Four Points Sheraton. I-77 exit 109 (Everhard Rd.), SH: 10am-3pm, T: 27-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Oct 24 OH, Columbus. Comic Con, Buckeye Hall of Fame Cafe. 1421 Olentangy River Rd., SH: 10am-4pm, T: 40-6', F: $65., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

OREGON

Oct 10 OR, Portland. Comic Book Show, Exhibition Hall of Memorial Coliseum. In Rose Quarter Complex, 100 Winning Way, SH: 10am-5pm, T: 185, F: $85, A: $6. Second Genesis Ltd., Richard Finn, 5532 SE Center St. Ste. 1, Portland, OR 97206. PH: 503-788-1031.

PENNSYLVANIA

Aug 21 PA, Allentown-Schnecksville. Lehigh Valley Comic Con, Schnecksville Fire Co. 4550 Old Packerhouse Rd., SH: 10am-4pm, T: 60-8', F: $60. for 1, $110. for 2, $150. for 3, A: $3., 12 & under free. L. Hawk, PH: 610-797-3357.

Aug 21 PA, Ellwood City. Dollarpalooza, NDC Warehouse. 516 Lawrence Ave., SH: 12noon-5pm, T: 100, A: free. New Dimension Comics, Todd McDevitt, 516 Lawrence Ave., Ellwood City, PA 16117. PH: 724-758-2324.

Aug 28 PA, Ellwood City. Dollarpalooza, NDC Warehouse. 516 Lawrence Ave., SH: 12noon-5pm, T: 100, A: free. New Dimension Comics, Todd McDevitt, 516 Lawrence Ave., Ellwood City, PA 16117. PH: 724-758-2324.

Sep 5 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (I-95 exit 19 or I-76 exit 350), SH: 10am-4pm, T: 50-6', A: $3. Derek Woywood, PO Box 313, Clementon, NJ 08021. PH: 856-782-0817.

Sep 19 PA, Pittsburgh. 3 Rivers Comic Book & Sci-Fi Conv., Al Monzo's Palace Inn. 2775 Mosside Blvd. (Monroeville), Rts. 22 & 48, PA Tpke. exit 57, SH: 10am-3pm, T: 30-8', F: $60., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Oct 3 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (I-95 exit 19 or I-76 exit 350), SH: 10am-4pm, T: 50-6', A: $3. Derek Woywood, PO Box 313, Clementon, NJ 08021. PH: 856-782-0817.

TENNESSEE

Oct 9-10 TN, Nashville. Comic Book, Toy & Anime Show, State Fairgrounds. T: 100, A: $5. Music City Conventions, PH: 615-855-1500.

TEXAS

Oct 3 TX, Killeen. Comic Book & Sci-Fi Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-4pm, T: 25-6', F: $50., A: $1. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-771-4238 or 760-8682.

Oct 16 TX, Austin. Collectibles Show, Holiday Inn South. 3401 S. IH-35 (Woodward Dr.), SH: 9am-3pm, T: 66, A: $2. Kenny's Collectibles, 440 E. St. Elmo #400, Austin, TX 78745. PH: 512-748-9718 or Bob, PH: 512-244-2548.

Nov 5-7 TX, Arlington. Wizard World, Convention Ctr. PH: 845-268-2000.

VIRGINIA

Aug 29 VA, Richmond. CCCC Comic Book Show, Holiday Inn Crossroads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 35-6', F: $65., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903 or 274-7388.

Oct 10 VA, Tysons Corner. Comic Book, Card & Toy Show, Doubletree Hotel. 7801 Leesburg Pike, Falls Church, VA, SH: 10am-4pm, T: 80-6', F: $95. for 1, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Capital Associates, PH: 703-912-1993.

WASHINGTON

Sep 12 WA, Seattle. ComiCard Convention, Seattle Ctr. NW Rooms. 101 Republican St., SH: 10am-5pm, T: 80-8', F: $80., A: $5. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 206-365-1207.

WISCONSIN

Sep 19 WI, Madison. Comic Book Convention, Quality Inn. 4916 E. Broadway, SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Oct 3 WI, West Allis. Comic Book & Collectibles Show, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm, A: $2. Clayton Dietl, PH: 414-328-3675 or Henry, PH: 414-449-1760.

ONTARIO

Aug 27-29 ON, Toronto. Comic Book Expo, Metro Convention Centre. 255 Front St. W. Hobby Star Mktg., 4 Varsity Rd., Toronto, ON M6S 4N4. PH: 416-761-1760.

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- Mike Curtis

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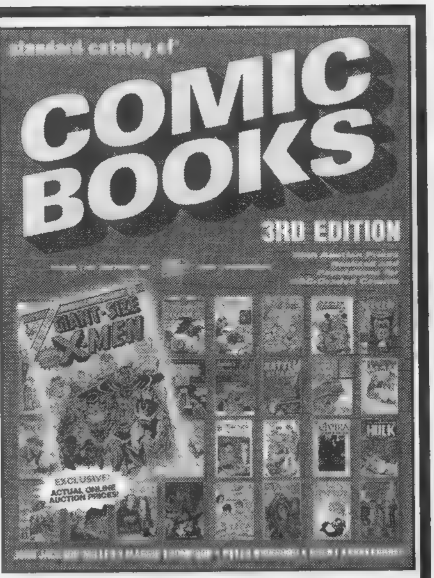
- Mike Curtis



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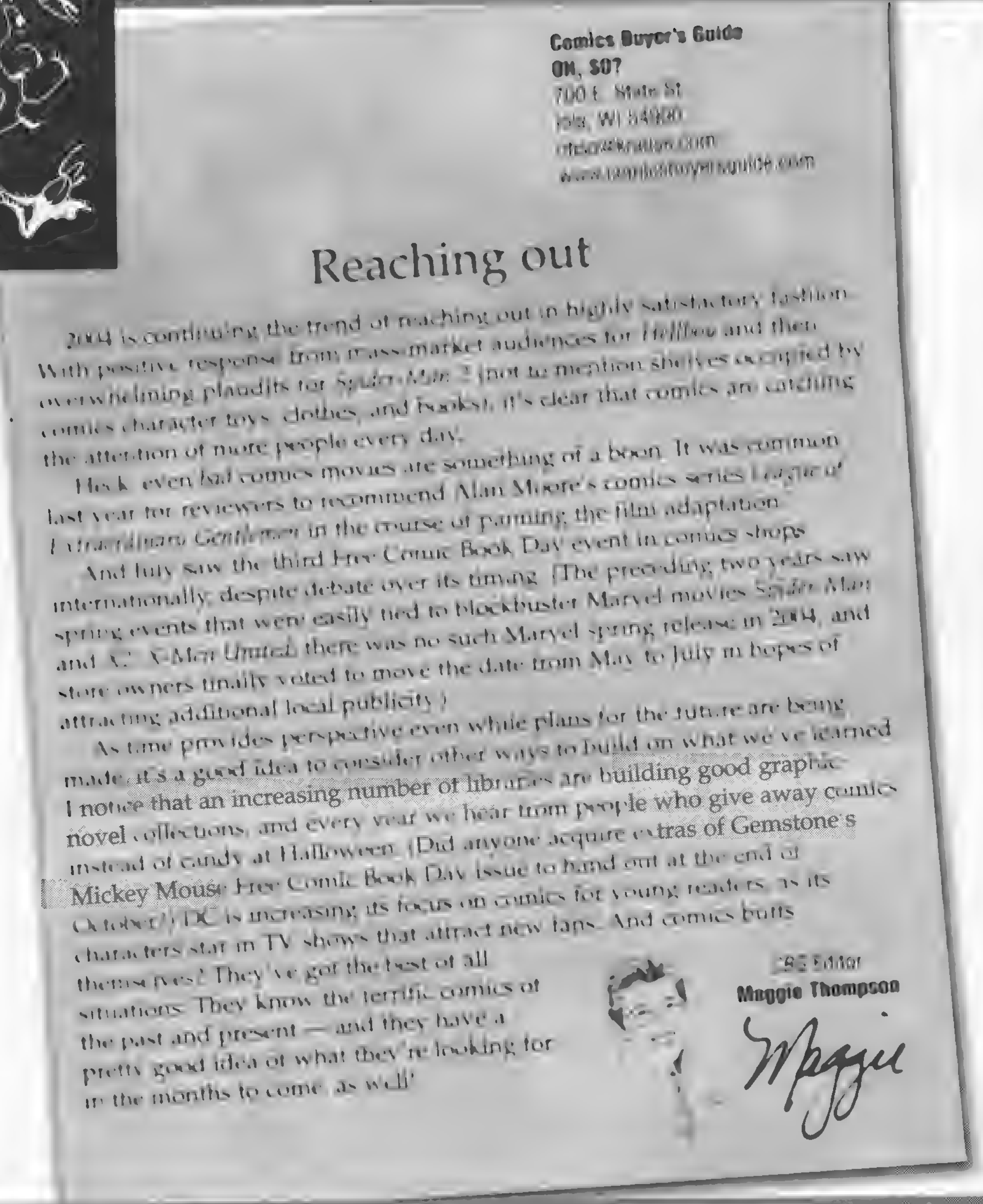
OH, SO? A LETTER TO OUR READERS



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Reaching out

2004 is continuing the trend of reaching out in highly satisfactory fashion. With positive response from mass-market audiences for *Hellboy* and then overwhelming plaudits for *Spider-Man 2* (not to mention shelves occupied by comics character toys, clothes, and books), it's clear that comics are catching the attention of more people every day.

Heck, even bad comics movies are something of a boon. It was common last year for reviewers to recommend Alan Moore's comics series *League of Extraordinary Gentlemen* in the course of panning the film adaptation.

And July saw the third Free Comic Book Day event in comics shops internationally, despite debate over its timing. (The preceding two years saw spring events that were easily tied to blockbuster Marvel movies *Spider-Man* and *X2: X-Men United*; there was no such Marvel spring release in 2004, and store owners finally voted to move the date from May to July in hopes of attracting additional local publicity.)

As time provides perspective even while plans for the future are being made, it's a good idea to consider other ways to build on what we've learned. I notice that an increasing number of libraries are building good graphic-novel collections, and every year we hear from people who give away comics instead of candy at Halloween. (Did anyone acquire extras of Gemstone's *Mickey Mouse* Free Comic Book Day issue to hand out at the end of October?) DC is increasing its focus on comics for young readers, as its characters star in TV shows that attract new fans. And comics buffs themselves? They've got the best of all situations. They know the terrific comics of the past and present — and they have a pretty good idea of what they're looking for in the months to come, as well!

CBG Editor
Maggie Thompson
Maggie

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OH, SO? LETTERS FROM OUR READERS

FIVE HOURS, STILL READING

Todd Kvamme
198 Johnson Ave.
Los Gatos, CA

I wanted to write in and offer a couple of comments on the latest issue of *CBG*, #1595.

First, congratulations on the new format! In a word, it is fantastic! I really enjoyed the *Retroviews* in the price guide section and also just the general wealth of material that was available in the magazine. With the old format, I used to take anywhere from 30 minutes to an hour to get what I was looking for out of an issue. I am into my fifth hour on this issue and only now reaching the point where I can put it down. I also liked the size of the new format. The newspaper version was too big. The magazine format is easier to hold onto while reading and will definitely be easier to store.

The only thing I didn't like was the location of *Oh, So?* I liked it better when the letters were in the front of the magazine. And, while I

LAST KISS

BY JOHN LUSTIG

Wondering how you can get the best comics deals? It's easy! Be helpful! Point out any errors in pricing...such as too many zeros! Ask retailers if that's the Canadian price! Remind them that this is the good ol' USA where a dollar is still worth at least 50 cents! And, if all else fails...cry!

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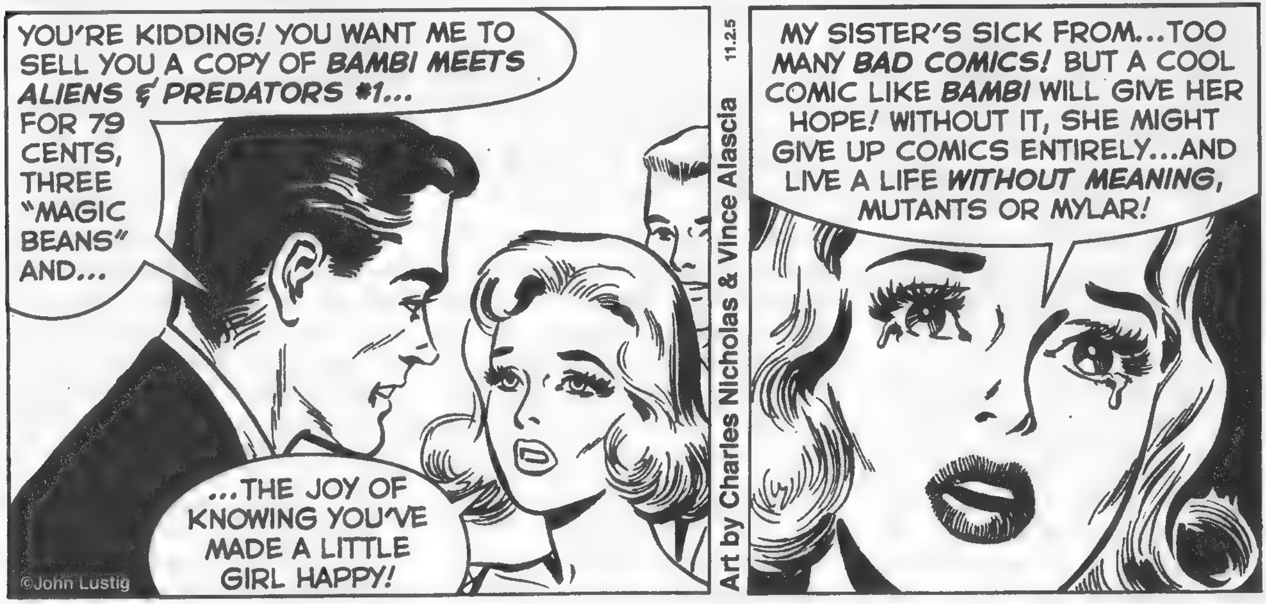
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©John Lustig
11.2.5
Art by Charles Nicholas & Vince Alascia
MY SISTER'S SICK FROM...TOO MANY *BAD COMICS!* BUT A COOL COMIC LIKE *BAMBI* WILL GIVE HER HOPE! WITHOUT IT, SHE MIGHT GIVE UP COMICS ENTIRELY...AND LIVE A LIFE *WITHOUT MEANING,* MUTANTS OR MYLAR!

Remember, kids! Every tear you shed is worth at least 5 percent off!

didn't actually check, it seemed as if there were fewer letters. I could be wrong … maybe it was just the huge volume of other stuff that made the letters column seem smaller.

Overall though, you've done an outstanding job! I look forward to further issues and will definitely renew for another three-year stint when the time comes.

I also wanted to comment on Chuck Rozanski's *Tales from the Database* article. You have published my sentiments on his pricing policies before (*CBG* #1531). With this article, Rozanski once again tries to justify his pricing policies, which, under even casual scrutiny, are suspect. He says that for some collectors time is more important than money. I couldn't agree more. But there are too many examples where Mile High is asking for multiples of market price for books that are readily available. His advice to *CBG* readers is to recognize that the prices listed in the magazine are just a guide and that we should expect to pay a lot more for popular issues. Perhaps that is true at Mile High Comics, where *X-Men* #1 in CGC 7.5 is on sale for $9,100. But, fortunately, collectors today are armed to the teeth with market data and can make their own informed decisions on purchases big and small alike. I invite Chuck to visit the Heritage Comics auction archive. A VF 8.0 copy of *X-Men* #1 sold for $4,830 not two weeks ago. Yes, time is money, but, please, let's be reasonable.

Once again, congratulations on a really great effort in the new format!

JJM: Thanks for the kind words!

The letters column (which is somewhat longer and may yet grow — we expect the format to evolve some) couldn't go in the front of the magazine, as in the old way, in part because of a difference in the package itself. The old CBG *was stapled, and we could drop our color pages in the middle, where the features were. This version is squarebound, and a lot of the color has to be in the very front — and other, more color-intensive features had to be there.*

We decided that, rather than start the letters column on one page in the very beginning and then making people jump over a bunch of pages to continue, we'd rather keep it all in one place. That's one thing we've been successful in avoiding so far: any page jumps.

CONGRATS

Matt Levin
Walking Man Comics
123 Elm St.
Hatfield, MA 01038

Is it true every letter to *CBG* since early June begins, "Congratulations on your new appearance," and then lists improvements and disappointments for a page or two? Congratulations on your new appearance!

Improvements are obvious; disappointments are disappointments; and, in the meantime, you've got a newsstand magazine on your hands: next stop, supermarket checkout stands. As Paul Simon recently remarked, he likes hearing his songs as elevator music; it means his music's

WHO ARE YOU AND WHO ARE YOU WITH?

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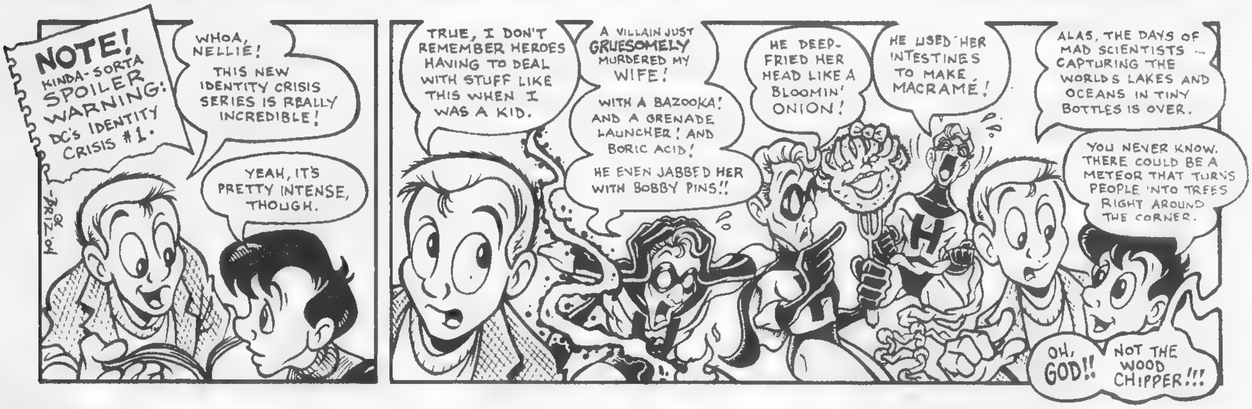

NOTE! KINDA-SORTA SPOILER WARNING: DC's IDENTITY CRISIS #1.
WHOA, NELLIE! THIS NEW IDENTITY CRISIS SERIES IS REALLY INCREDIBLE!
YEAH, IT'S PRETTY INTENSE, THOUGH.
-BRIZ © '04
TRUE, I DON'T REMEMBER HEROES HAVING TO DEAL WITH STUFF LIKE THIS WHEN I WAS A KID.
A VILLAIN JUST GRUESOMELY MURDERED MY WIFE!
WITH A BAZOOKA! AND A GRENADE LAUNCHER! AND BORIC ACID!
HE EVEN JABBED HER WITH BOBBY PINS!!
HE DEEP-FRIED HER HEAD LIKE A BLOOMIN' ONION!
HE USED HER INTESTINES TO MAKE MACRAMÉ!
ALAS, THE DAYS OF MAD SCIENTISTS — CAPTURING THE WORLD'S LAKES AND OCEANS IN TINY BOTTLES IS OVER.
YOU NEVER KNOW. THERE COULD BE A METEOR THAT TURNS PEOPLE INTO TREES RIGHT AROUND THE CORNER.
OH, GOD!!
NOT THE WOOD CHIPPER!!!

permeated to the outermost reaches of society. Perhaps someday: *CBG* at the checkout racks with *Us*, *Cosmo*, and *Good Housekeeping*, *YM*, and *TV Guide*.

I'm hoping, once the Spider-dust clears, that perhaps the monthly format will allow more than one column a month from Heidi and Tony and Cap and Mr. Silver and PAD. I very much enjoyed the *Cerebus* and *Flash* timelines. I hope to see others as a regular feature, although, of course, the more detail you provide, issue by issue, the happier I'll be. The Spidey Retroview likewise was very nice. I hope to see more of this feature, too.

I'm also anticipating heavy consideration of Free Comic Book Day next issue. The manager of the comics store that sells me my *novellae graphicae* worked out a nice deal for me: He's ordered multiple copies of several of the FCBD comics for me, and I'll pay his invoice price.

Michael Doran's column about collectibles and readables, as well as Joe Field's comments, suggests that perhaps we're seeing the beginnings of a new age of collectibles — the new Free Comic Book Day comics. They're throwaways, giveaways, and — while there *are* many thousands of the *Spider-Man* and *Teen Titans* FCBD comics — there will be far fewer *Barry Ween*, *Amelia Rules*, or *Astonish* comics. As has been remarked elsewhere, people will tend not to treat a "free" comic book as carefully as one they've bought and paid for. So the bagged copies of *The Ballad of Sleeping Beauty* will be the sought-after, hard-to-find collectibles of the 2020s, or so I'm gambling! I've also "invested" in a large number of *Walt Disney's Mickey Mouse*. I'm pretty sure last year's FCBD *Maharaja Donald* is on its way toward "collectible" status; maybe this year's *Mickey* will follow. Wait and see.

Of course, I was sure about *DC Comics Sampler* #3, too, long, *long* ago: It has a new, never reprinted (*has* it been?) Alan Moore-Steve Bissette Swamp Thing story; I never even see this listed — but, then again, wait and see, wait and see.

It was interesting to read Dave Sim's comments on "comics vs. trades" in *CBG* #1595. Nice to read Dave talking about "the industry," as such, as well as the *CBG* columnists MacDonald, Isabella, Miller, Shutt, Rozanski, Smith, and David.

Overall, the new-look *CBG* is exceedingly new-reader, non-hobbyist friendly — almost *too* much so, but given the timing, it's an exceedingly well-placed entry in the Spidey sweepstakes. Certainly, of whatever else will be (is) out there circling the anticipated success of the new Spidey-movie, nothing will provide more neat, immediate, and appropriate coverage than the June issue of *CBG*.

Ah, I'm going to close now (all the flattering is *so* tiresome) without trying to sneak in some quick reviews (well, besides hoping everyone picks up at least one of *Mickey*, *Amelia*, *Astonish*, and *Ballad of Sleeping Beauty* comics), because one thing the "new-look *CBG*" does provide is lots of those!

By the way, Did anyone catch a transcript of David Edelstein's July 1 review of *Spider-Man 2* on Terry Gross' *Fresh Air*? I'm glad he liked it, but his enthusiasm is ... enthusiastic. Never heard a movie praised so well. Worth your while, if you've the capability, to go to National Public Radio's website and see about getting the review online.

I have to admit I wasn't all too excited, but now I am curious and prepared to be stand-offish but willing to be seduced.

Happy Free Comics Day to you all!

***Maggie:** The commentator for slate.com certainly hit many of the film's high notes.*

Nor was he alone, of course.

COMICS NUMBERS

Albert Genna
49 Fairmont St.
Belmont, MA 02478

The idea of stopping the numbering proposed in Peter David's column for *CBG* #1590 (and echoed by a few readers) is partially a good one and partially one I've been talking about for some time. I say, "Partially," because the total elimination of front-cover numbering is simply impossible. Collectors and buyers have become too accustomed to referring to issues by number for it to be dropped entirely.

Also, I must state that, as a collector of magazines as well as comics, sorting by number is far easier than sorting by cover date!

However, the truth remains that the general public is likely put off by the very numbering system that fans love. My idea is that cover dates (most often, month and year) should regain the prominence they once had on actual covers, yet actual issue numbering would remain. So "August 2004," for example, would be the main "numbering" indicator. Near this, in smaller point size, could be the issue number.

Maggie: *One reason for maintaining a whole number somewhere is, indeed, that collectors need to know (a) how many issues they have and (b) how many issues they're looking for, if they missed any. Volume numbers with an attendant issue number don't serve the function, because the number of issues within a volume number can vary. And simple dates don't serve the function, because the number of issues in a year can vary. (**CBG** #1594 was dated June 4, 2004; **CBG** #1595 was dated August 2004. There's no **CBG** issue dated July 2004, although, obviously, there'll be an issue on the stands in July — but with the whole-number information included, readers know they didn't miss an issue.)*

So, yes, the combination of issue date and number can serve well.

WEEKLY COMICS

Rob Kirby
rob_ak_38@yahoo.co.uk
2 Bramshott Close
London Rd.
Hitchin, Herts SG4 9EP
United Kingdom

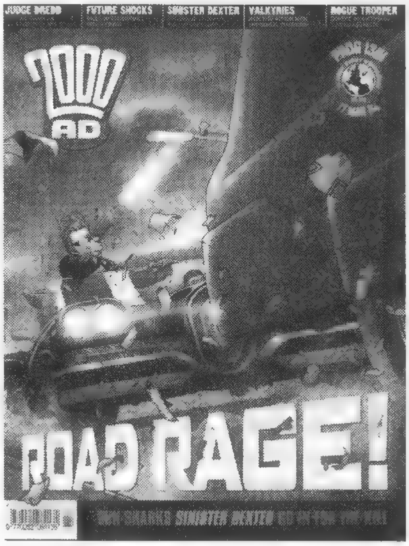
I had to smile at the conclusion of Gary Scott Beatty's comments in *CBG* #1593 — and just before your own format change, too (I'll miss picking up a batch of weekly newspapers every few weeks but I can well understand the reasons for the change), so I just had to add my own two-pence-worth to this debate about weekly or monthly frequencies.

As a British reader of your august journal (I know, flattery!), the weekly format of *CBG* had long been for me a nostalgic reminder of a once-almost-universal format for comics in the UK that is now almost completely extinct (*2000 AD* being the notable exception). As regular readers will know, my area of specialism is Marvel UK (about which I'm still completing a book for near-future publication, should anyone else wish to contact me). When Marvel entered the British marketplace in 1972, it had to produce layouts for its new black-and-white comics on a weekly schedule: a completely different beast from its traditional color monthlies (as Maggie and the team well know), because that was the industry standard here.

In fact, it took Marvel several years to get its head around selecting series to headline these anthology comics that had enough back catalog that they wouldn't catch up with the States any time soon. Foolishly, they then spent almost one year running full-length *Amazing Spider-Man* strips every week, which rapidly exhausted more than three years' worth of U.S. continuity, so you can imagine the problems this caused. (You would think they would have learned from the earlier debacle caused by launching the U.K. version of *Planet of the Apes* too closely to its parent title in America, which then caught up with the U.S. monthly magazine after only four months and 16 weekly issues! But that's a story for another time.)

Anyway, it wasn't until 1978 that the first, thicker, black-and-white monthly magazines began to join the roster of Marvel's British titles. As sales of boys' adventure weeklies began to fade in newsagents from the mid-1980s (British comics, with only a few exceptions, never shifted off the newsstands into comics shops, as U.S. comics did), Marvel UK first switched to fortnightly comics alongside its other monthly magazines and eventually converted to a uniform four-weekly schedule by the early 1990s. And thus it has remained ever since. I'd love to see Panini, which now publishes the UK Marvels, challenge *2000 AD* head-on in the weekly arena once again, but I don't think its ambitions lie in that direction, sadly.

So, when Beatty dreamed of a $1.29 weekly *X-Men* magazine, he was 20 years too late; we had that here in 1983 with *The Original X-Men*! I'd like to see Marvel in the



States experiment far more than it has done with the anthology format (*Epic Anthology* recently) that Panini uses so successfully on the UK books. For £2-40, we get such 76-page full-color comics as *Essential X-Men, Astonishing Spider-Man*, and the recently revived *Mighty World of Marvel* every four weeks, which all contain up to three standard full-length stories every issue, complete with a thick cardstock, laminated front cover.

The fact that we can still buy these comics in most newsagents, and a few comics shops too, means that Marvel in Britain still has a chance to catch the general public every time a movie comes out that, in a way, Marvel in America has long lost after the severance of the link between the general public and comics with their disappearance from newsstands — a topic that Chuck Rozanski has expertly dissected. That, and advertising comics far outside a sometimes-insular comics universe, is the only way sales will ever reach new heights again.

Good luck to the new Comicarts organization on that front, too: We stop preaching only to the converted.

Maggie: *Kirby refers to The International Comic Arts Association (**www.comicarts.org**), "dedicated to the preservation and further advancement of the comic arts," founded by Executive Director Erik Enervold.*

A CRISIS

Jack Abramowitz

Since DC no longer has letters columns, I am sharing my distaste with *Identity Crisis* #1 here. I liked the comic book itself, but I don't like the direction it perpetuates.

This letter requires a huge ***Spoiler Warning***. Those who haven't yet read the issues discussed and want to read them before they learn their contents should stop reading this letter now.

DC's done it. It's killed Sue Dibny. Big deal, right? I mean, she was a supporting character to a second-string hero. No great loss, right?

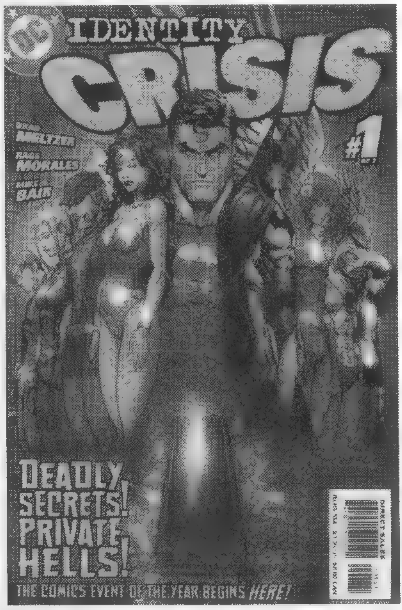
Wrong.

DC has once again shown disdain for marriage and family. Another traditional "family-man" hero bites the dust.

Flash (Barry Allen) was the first to go, when Iris was killed. (Like Iris, Sue was revealed to be pregnant right before her murder, adding insult to injury.) Sure, Iris got better, but Barry was killed in his next appearance, so that was pretty moot.

Atom? Divorced from Jean Loring (although her inclusion in *Identity Crisis* and the news that she's no longer seeing her boyfriend is promising).

Hawkman and Hawkgirl? The Silver Age versions were retconned not to have been married, and the Golden Age pair have been separated by death and reincarnation.


DC
IDENTITY
CRISIS
BRAD MELTZER
RAGS MORALES
MICHAEL BAIR
#1
DEADLY SECRETS! PRIVATE HELLS!
THE COMICS EVENT OF THE YEAR BEGINS HERE!

Donna Troy? Lost her whole family. Wally West? Estranged. Garth and Imra? Chuck and Luoru? Marriages retconned out.

Sure, we still have Lois and Clark. Clearly, Lois isn't going anywhere so fast. Joan Garrick also has surprising staying power. But why can't more heroes have spouses and families? The overwhelming majority — Batman, Green Lantern, Wonder Woman, Green Arrow, Black Canary, Plastic Man, Captain Atom, *etc.* — are all single. It doesn't matter how one defines "marriage" and "family," few heroes have either by any definition.

Few heroes have settled down. Why is DC determined to eliminate what little stability does exist? Sure, it's a powerful start to what promises to be an excellent mini-series. But it sends a message and leaves a gap in the DC universe that cannot be filled by handing out another power ring.

Maggie: *At one point, it was speculated that comics companies aiming at young readers felt that it would turn off those readers who couldn't imagine that a married person could be a hero.*

At another, it was speculated that comics creators who had difficulties maintaining an ongoing, stable relationship had similar difficulties depicting a successful ongoing, stable relationship.

At yet another, it was speculated that writing about a hero who had settled down to one committed partner eliminated the plot device of the excitement of ***possible*** *romance in favor of the certainties of a true romance.*

And that's without even getting into such seeming trivialities of the Silver Age as to whether to reveal a secret identity to a partner (which, old-timers will recall, The Flash guaranteed he'd do, if he married, and then reneged on).

There are certainly real-world heroes who, nevertheless, have troubled marriages or lose their mates to death. You don't have to go back as far as Oskar Schindler to find someone who saved lives but did not maintain a lifelong marriage. But there are, additionally, real-world heroes who do manage to maintain long-term, stable relationships; it would be a treat to see more of that reality reflected in fantasy worlds controlled by editors and their writers and artists.

BETTER MONTHLY WAYS

Andrew Laubacher
47 Winston Woods
Brockport, NY 14420

Regarding John Jackson Miller's *Longbox Manifesto* in ***CBG*** #1595, I agree that trades and other book formats cannot support the comics industry on their own. On the other hand, as Tony Isabella sometimes points out, too many monthly comics do not offer good value for their cost (certainly not when a collected edition often costs less than the combined issues at retail price, not even counting multiple covers and other variant editions). I'm not going to try to refute your arguments, but I do have a couple of comments about them, as well as my own take on the industry.

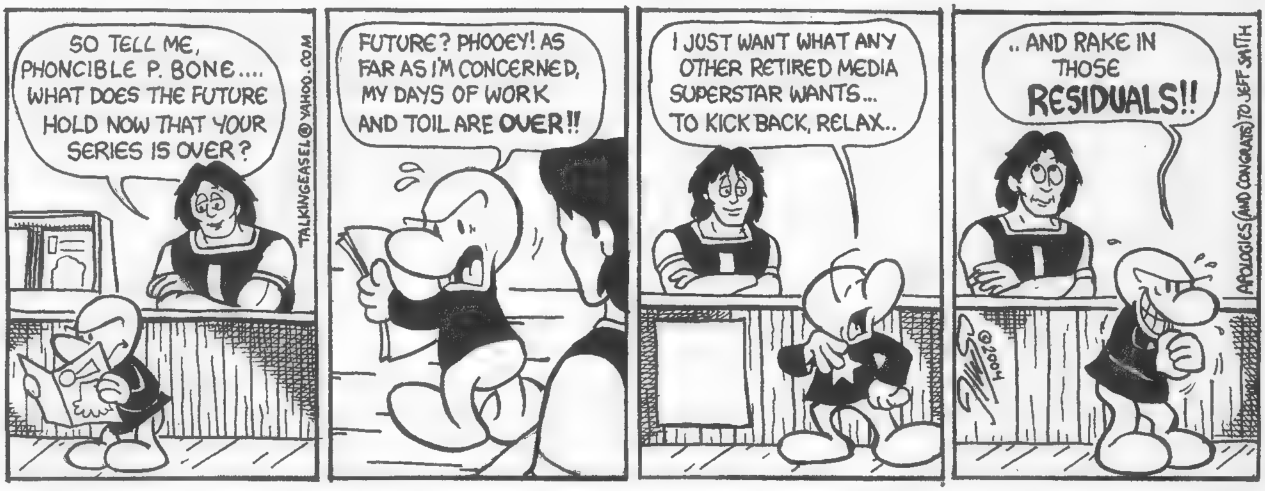
More prolific writers and artists can probably subsidize their graphic novel work with prose writing, commercial art, *etc.* Max Allan Collins managed to produce *The Road to Perdition* while also writing Nate Heller novels, novelizations, *etc.* Much of Will Eisner's later output has been graphic novels that haven't seen prior serialization. But I see them as the exceptions, not the rule. Book advances for graphic novels and similar projects would certainly be helpful, though.

Unfortunately, there are just too many good reasons not to put advertising in a trade book or collection. One is the long shelf life. Possibly the more important one is that advertising disqualifies material from being mailed at the "book rate." (Isn't it called "media mail," now?) Previews of trades could still be included in other monthlies or as free samples, though, blunting your argument about free advertising.

I still think that the manga publishers have the right idea, *if* mainstream comics buyers can be convinced to accept it: thick, square-bound comics anthologies, on

FOR ART'S SAKE

by Chris Smigliano


SO TELL ME, PHONCIBLE P. BONE.... WHAT DOES THE FUTURE HOLD NOW THAT YOUR SERIES IS OVER?
TALKINGEASEL@YAHOO.COM
FUTURE? PHOOEY! AS FAR AS I'M CONCERNED, MY DAYS OF WORK AND TOIL ARE OVER!!
I JUST WANT WHAT ANY OTHER RETIRED MEDIA SUPERSTAR WANTS... TO KICK BACK, RELAX..
©2004
.. AND RAKE IN THOSE RESIDUALS!!
APOLOGIES (AND CONGRATS) TO JEFF SMITH

newsprint, that cover whole groups of characters and story types. *Detective Comics* for the Batman family of titles, *Action Comics* for the Superman cast, *Ultimate Marvel Comics*, *Spider-Man Magazine*, *Cartoon Network Presents: Cartoon Cartoons*, or *Adventures in the DC Universe*. Besides comics stories of various lengths (both regular and revolving features), such books can include text pieces, fan art, puzzles, and games for younger readers, interviews, letter columns, previews, *etc.* A 120-page book could probably sell for less than $5.

Viz' *Shonen Jump* gives readers about 250 pages for $4.99 U.S.; DC or Marvel might even be able to put out a largely four-color book of the same length for the same price or not much more.

Slick magazines in the vein of *Heavy Metal* or Marvel's old *Epic Illustrated* would provide an outlet for serializing comics that just need the better reproduction (like DC's *Kingdom Come*, Marvel's *Loki* mini-series, or Dark Horse's *Conan*). As far as I'm concerned, there is always room for such one-off projects as Paul Dini and Alex Ross' tabloids.

I'm stopping now before I start to wander. But I hope that you understand my point: There *are* potentially better ways to print monthly comics, even if mine isn't it.

Thanks for your time and patience.

*JJM: I suppose one reason I've been less than hopeful about fitting American comics into manga formats is the previous experience of our near-equivalent, the digest. Archie, Gold Key, Harvey, and Fawcett had a bunch — even Marvel had a couple of **Dennis the Menace** ones. Only Archie is left today, and its digests tend to sell better than its comic books: **Betty & Veronica Double Digest**, 192 color newsprint pages for $3.59, averaged 120,997 copies sold in 2003. Those sales have a lot to do with their cash-register-aisle placement, prohibitively expensive for any publisher just dipping a toe in the water — but I'll certainly agree that it's a more attractive package per dollar for the parent of a young reader. Out where the older readers are, the format seems to be less help. While **Betty & Veronica's Double Digest**'s overall sales would make it a top-seller in the comics-shop market, comics shops ordered between 2,000 and 3,000 issues of each **Betty & Veronica's Double Digest** in 2003, an underwhelming 2% of total sales.*

*Would older readers of American super-hero comics — the ones buying at comics shops now — mind seeing their comics shrunk down to digest size? It's hard to say. We believe DC has the only recent super-hero experience in **Blue Ribbon Digest** and **Best of DC Digest**. All reprint, of course, and while we don't have much in the way of sales figures on these, we know that comics shops ordering from Capital City Distribution in 1985 and 1986 ordered about 1,000 copies of the latter title — at the same time they were ordering 25,000 **New Teen Titans** a month from Capital.*

If there's one thing manga — and the Archie digests — have that comics used to, it's newsprint pages. I'd be interested in seeing whether there'd be any price difference at all in printing a modern comic book the old-fashioned way — and equally interested in seeing whether buyers would go for it. It may, as the sportscard manufacturers have found to their ruin, already be too late to go back to a more affordable format.

FCBD LACKED

Chris and Donna Galvan

This past weekend was the third annual Free Comic Book Day event, and my wife and I spent a couple of hours driving to five different comic book shops in different areas of town to see how they handled the event. However, the fifth one was kind of disqualified, since it was closed. (A comics shop closed on FCBD?) My wife, who has a marketing research background, was definitely not impressed with the shops we visited. We walked into each comics shop as if we were first-time customers, since the main focus of FCBD is to draw in new customers to the world of comic books. We graded each shop on three factors: **1) "Bait and Hook" Factor:** What did the shop do with outside signs and advertising to catch the attention of someone just driving by to make them interested enough to stop? **2) Promotion Factor:** What did the shop owner and/or employees do to get people excited enough about this event that it might convince them to become customers in the future? **3) Shop Appearance:** What did the store staff do to impress potential new customers in terms of the store's appearance, cleanliness, displays, and lighting?

Store #1 had a large sign near the curb that was easily visible from the street, along with an inflatable Uncle Sam that was appropriate for the Independence Day Holiday. The owner and his employees all wore FCBD T-shirts and were chatting up customers. One employee immediately pointed out to me where the free comic books were displayed. Each customer was allowed any four comics of his or her choice, and the FCBD books were accompanied by a few of the recent 25¢ books put out by Marvel, which were also free. The shop was clean and well lit with no clutter. The only "ding" that I had to give this shop was that its Saturday gaming tournaments were still being held, despite the FCBD event. The shop was on the small side, which made for cramped quarters for both activities. Overall, I gave this shop an "A -."

Store #2 barely had anything that would identify it as a comic-book shop, let alone any kind of sign that would be seen from a person driving down the busy highway on which it was located. Upon entering the store, the owner said a brief hello but mentioned absolutely nothing about FCBD or what it was about. I actually had to search the majority of the store before I even found the one shelf that had the free comics. The store itself was cluttered, dimly lit, and difficult to move around in (especially for someone who has an infant) and truly reminded me of the "Comic Shop Guy" scenario from *The Simpsons*. Store #2 was the worst of the bunch and barely earned a "D."

Store #3 also had nothing that could be seen from street level to indicate that there was any type of special event occurring there. Once again, the owner said hi but mentioned nothing about FCBD. The actual free comics were nowhere in sight, and not until I asked about the event did the owner reveal that a longbox on the counter held the free comic books and he would "pick" which ones to give to me, which made no sense to me. The store itself was fairly large and well lit but did a poor job of making use of all the space available and had a lot of empty areas. Finally, the owner's use of a cigar at the counter really wrecked any chance of making me ever want to revisit this shop. Final Grade: "C-"

Finally, **Store #4** was similar in many respects to Store #3, except that it was quite a bit smaller. Sandwiched in a plaza between two other storefronts, there was no way you would even know a comics shop was there from the street, if you weren't looking for it. The employee working there was friendly and talked to me as he was filing books but amazingly never mentioned a single thing about FCBD. Not surprisingly, when I went up to the counter and asked him about how the event was going, he notified me that it was a very slow day with a minimum of traffic. He then proceeded to give me one of every single FCBD comic book he had, possibly because he had given out so few and the day was more than half over. (It was about 2:30 at that time, and most of the shops in our area close around 5.) At least, this guy wasn't smoking in my face, so I was able to give them a final grade of "C+" (and, of course, **Store #5** gets an expected "F" for not even being open).

Overall, the event was quite a disappointment to both my wife and me. After reading so many online articles about such FCBD events as creator appearances, extended hours, and radio stations broadcasting on-site, it seemed as if most of the stores we visited barely had enough interest to even participate. It reminded me of corporations that have "employee events" that the employees have no interest in but grudgingly participate in because they are expected to.

I would like to hear feedback in the pages of *CBG* from collectors who might have more positive reports about their experiences with FCBD in other parts of the country.

SUCCESS

Hank Romero
Manager
Metro Entertainment
6 W. Anapamu
Santa Barbara, CA 93101

Free Comic Book Day turned out to be a very successful event for us this year, but it took a lot of work and promotion to make that happen. To ensure its success, we sent out press releases to local media and received write-ups in a number of local papers.

Thankfully, we also got the support of local movie theaters and had flyers for Free Comic Day reading, "Bring this flyer in for your Free Spider-Man comic book," placed at key locations wherever *Spider-Man 2* was playing.

We also had a storewide sale and had the pleasure of having Geoff Johns, writer of *Teen Titans, The Flash*, and *JSA*, in store for an autograph signing. Geoff is great guy — or, as my dad would say, "He's good people." He brought along amazing preview covers for upcoming issues of *Teen Titans* and for the highly anticipated *Green Lantern: Rebirth*. He was great with all the fans and stayed past his scheduled time to make sure everyone got their books signed. We would like to publicly thank Geoff for helping to make Free Comic Book Day such a success — and we look forward, not only to working with him again, but also to reading and supporting his upcoming projects.

ALMOST ...

David Acord
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FCN Publishing
1725 K Street NW, Suite 506
Washington, DC 20006

I really enjoyed John Jackson Miller's "Death of the Pamphlet" column in *CBG* #1595. It's the most cogent argument I've yet read regarding the "trades vs. single issue" concept — and, for the record, I've been one of those guys who has long thought that trades will eventually eclipse single-issue sales. You've won me over to your side … almost. Just wanted to add a few thoughts:

You say that comics customers are going to have to "get over" the "waiting for the trade" mentality. I'd be happy to — provided that some comics writers get over their habit of what I call "writing for the trade." One of the reasons I sometimes shy away from buying single issues of an interesting new series is that the storyline is so damn complex, I'm not going to be able to read the first issue, remember every subtle plot twist or characterization for 30 whole days, then pick it up again with the second issue. No, I'll have to go back and re-read the first issue, and maybe even take a few notes just so I can keep up. It's like studying for a test. Better to wait for the trade (or, in the alternative, stockpile several issues and read them back-to-back) than go through that.

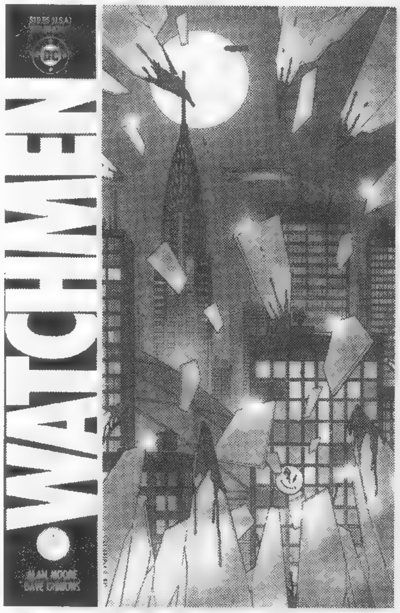
Why? Because I believe that many comics writers these days are not writing with the single issue in mind. They are thinking of their works as long, novel-length pieces to begin with — essentially, they are writing trade paperbacks that are then broken up into single chapters, rather than writing discrete episodes geared toward the 32-page format first. It's a subtle distinction, I know, but I think it's a very important one.

Let me give you a quick example. I recently tore through Garth Ennis' *Preacher* series in trade format. Yes, I was one of the roughly 13 people in comics fandom who didn't read it during its original run. In retrospect, this was a good thing, because I had so much fun gorging on the trades — I went through the whole series in about a week and was rushing to the comics shop every couple of days to buy the next handful of books. It is, hands down, one of the best comics stories ever told. But I know without a doubt that I got more out of the story by reading it in trade format than following it issue by issue. That's because Ennis' story was so complex and well-crafted, some storylines didn't resolve themselves for years in real time.

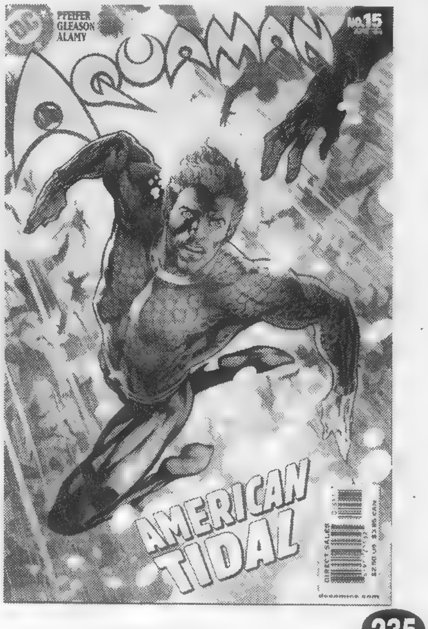
If I had been reading the single issues chronologically, for instance, I would never have "gotten" the in-joke about Tulip's best friend having once dated one of the Goth-vampire wannabes that tried to kill Cassidy in New Orleans. It was referenced in a few lines of throw-away dialogue late in the series, at least 10 issues after the New Orleans arc (give or take — I don't have the trades handy at the moment, so I can't double-check). If I had been reading the single issues chronologically, I'm 99% certain I would have missed the joke, because I would have completely forgotten the subtleties and minor characters of a long-ago story arc. Only obsessives (think The Comic Book Guy from *The Simpsons*) would have caught it, but I don't have that kind of time.

There are more examples I could give — minor characters who disappear, then pop up years later with no backstory or even the obligatory "Hey, that's so-and-so, you remember, he did X-and-Y" background dialogue. My point is that it seems as if Ennis was writing for the trade reader all along: someone who was going to read long runs of the issue back-to-back in collected form. Read this way, they have much more of a cohesive narrative structure — they're chapters, not issues — and events are compressed over the course of a couple of hours, not two years. Thus, you get the in-joke because the New Orleans arc is still relatively fresh in your mind.

Watchmen is another example. When it first came out in single-issue form, I was 18 or so and still had a rough time keeping up from issue to issue. Reading it in trade form a few years later, it read wonderfully — like a perfectly orchestrated piece of music. Which is how I think Alan Moore probably intended it.



Now contrast those two examples with a more recent one: the current "American Tidal" run in *Aquaman*. Here, in my mind, is a comic book written in true episodic form — it's written with an eye toward the reader who is picking up each issue as it comes out, not waiting for the trade. The beginnings and (especially) the endings of each issue are memorable, the action is faster, the dialogue is punchier — it's trying to imprint itself on your brain, so you won't forget what happened and can't wait to pick up the next issue. And it works. I don't have to go back and "cram" on old issues when the new one comes out — I remember right where we left off, and dive right in. It's not classic comic-book literature by any stretch of the imagination, but it's written



with the single-issue reader in mind.

I'm all for complex narratives and challenging story structure. I think some of the comics scripters working today are among the best writers in the country, period. But, if single issues are, indeed, going to survive, then more writers should remember to write for the people who buy those issues, not for the trade-only reader.

Thanks again, and I really enjoyed the first issue of the new monthly *CBG*.

Maggie: *"Whenever Billy Batson, famous boy newscaster, says the word 'Shazam' he is miraculously changed into powerful Captain Marvel, the world's mightiest mortal, who combines in his magnificent physique the powers of six of the mightiest heroes of all time!" — and, with a quick chart of the attributes of Solomon, Hercules, Atlas,* **et al.** *and an explanatory box explaining who Dr. Sivana is,* **Captain Marvel Adventures** *#100 (Sep 49) was off and running. The Spirit didn't require that much — nor did Donald Duck.*

Ah, those were the days …

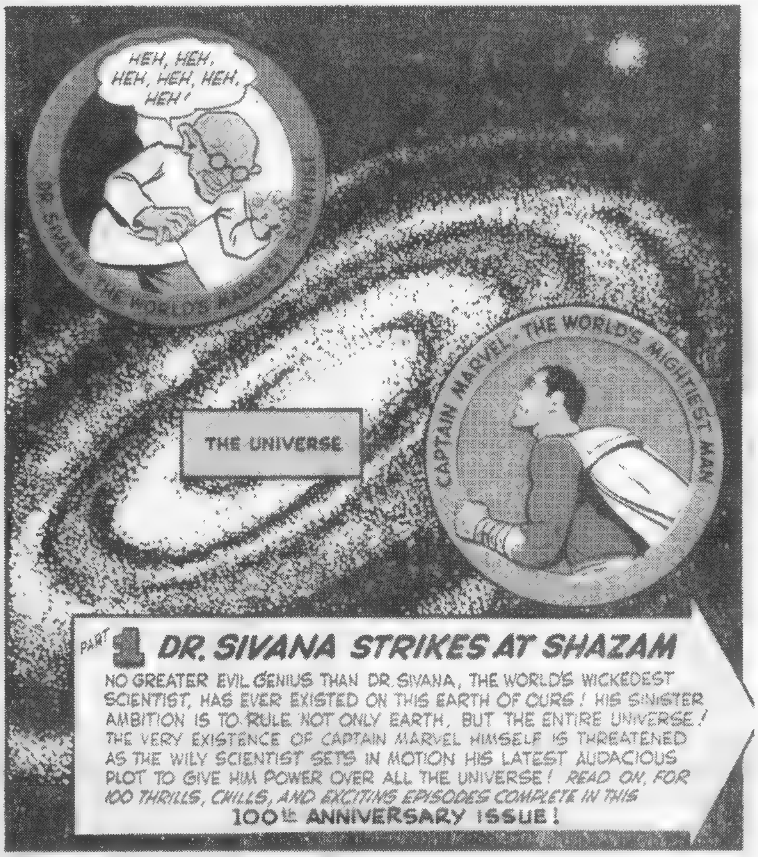
JJM: *I'm certainly interested in the "writing for the trade" phenomenon, as well — Dave Sim mentioned it, and then I spoke with Danny Fingeroth about it in #1596. The new situation we're in means writers must constantly triangulate between the two eventual formats in which their work may appear. The traditional ways of recapping a story at the beginning of an issue are jarring in a trade, so publishers either must cope with recap pages in the beginning of an issue — or writers must apply double the craft in coming up with interesting, unobtrusive ways to get the recap info in that won't seem silly in the trade.*

It's an interesting challenge, and one we'll probably take on in these pages again one day.

SPIDEY 2

Sheila J Gross
26 Bayberry Close
Piscataway, NJ 08854

Did I think a man could cling to walls? Yes. Did I think a man could swing along between buildings? No, not really. And is it possible for someone without the ability of powered flight to accelerate enough to catch up with a falling body that had a couple of seconds' head start? I doubt it, although the scenes were thrilling, as they occurred.


HEH, HEH, HEH, HEH, HEH, HEH!
DR. SIVANA · THE WORLD'S MADDEST SCIENTIST
THE UNIVERSE
CAPTAIN MARVEL · THE WORLD'S MIGHTIEST MAN
PART 1 DR. SIVANA STRIKES AT SHAZAM
NO GREATER EVIL GENIUS THAN DR. SIVANA, THE WORLD'S WICKEDEST SCIENTIST, HAS EVER EXISTED ON THIS EARTH OF OURS! HIS SINISTER AMBITION IS TO RULE NOT ONLY EARTH, BUT THE ENTIRE UNIVERSE! THE VERY EXISTENCE OF CAPTAIN MARVEL HIMSELF IS THREATENED AS THE WILY SCIENTIST SETS IN MOTION HIS LATEST AUDACIOUS PLOT TO GIVE HIM POWER OVER ALL THE UNIVERSE! READ ON, FOR 100 THRILLS, CHILLS, AND EXCITING EPISODES COMPLETE IN THIS 100th ANNIVERSARY ISSUE!

Manhattan was depicted as being about 50% Superman's squeaky-clean, but crowded, Metropolis and about 50% Batman's Gothic and largely deserted Gotham City. The music matched the scenery. The sound effects were nicely done and very directional.

Alfred Molina gave Dr. Octavius/Doc Ock the larger-than-life quality needed in a super-villain performance, but his personal tragedy was lost in the larger story. His special effects were mostly quite realistic.

Tobey Maguire (29) looks young enough to make Peter Parker believable as a college student; in fact, if he didn't have adult muscles, he could pass for even younger. However, I didn't really think that Mary Jane and Harry were credible as being the same age as Peter.

The organic web shooters were part of a crucial plot point in this movie, so, whatever people thought of the change in the mythos, it is now justified. When Peter asked about his comic book collection, I was sure he was going to make the ultimate sacrifice.

There is no shortage of future antagonists for Spidey, based on the characters in this film. Between Dr. Connors, JJJ (didn't he hire Kraven to take out Spidey?), John Jameson (a future werewolf), and Harry Osborn, there is enough material for several more sequels.

The length and amount of violence in certain scenes seemed excessive to me — for example, the hospital scene. But maybe that's just me.

And, finally, doesn't New York have few enough taxis as it is, without their being trashed at every turn? The ratio of taxis to private cars seemed higher than the reality. New York has many more private cars on the streets than taxicabs — unlike Tokyo, for example, where about 50% of the passenger vehicles are taxis.

SUGGESTIONS

Tom Hegeman

I got the first magazine-format *CBG* and it looks pretty good. I am still going through it, but some things occurred to me quickly.

I like the price guide, but …

Prices only in NM are of little use on older comics, unless there is a ratio that tells us what percentage of NM to use on the other grades. I recall years ago, when the tabloid format did price guides, there was a blurb telling us that a fine copy was worth X% of NM and a Good copy Y% and so on.

If such information was published here, I missed it, although I have looked for it.

I realize these days you may have to publish three or four such ratios depending on the age of the comic book.

Also very helpful would be thumbnail grading definitions, so folks can get a sense of your standards.

I have been in the hobby for 30+ years and still want such things. If you are trying to attract new readers, grading definitions are a must, if you want them to be able to use the guide properly.

Speaking of definitions, I did not see any for the stars you use in the reviews. Is four stars the top? What does each mean?

I liked the letter grading system of the past better, since I think many of us sort of instinctively know what an A, B, or C means from school — but I can live with the stars if I have easy-to-find definitions.

Actually, the best system would be to use little reviewer heads, as Tony Isabella does on his column and with the same meanings. And, yes, I realize what a logistical nightmare that would be — but that does not change the fact that it would be cool as a moose.

I suspect most of this stuff will be worked out, along with kinks I haven't even seen, in the next few issues and I am curious to see what a "mature" *CBG* in magazine format will look like in a few months.

Maggie: *You and we both. We could get there more quickly. However,* ***CBG*** *has been a work in progress for 35 years, so we trust improvement will always be a goal.*

JJM: *We've already incorporated a grading guide and made our pricing formulas more prominent — thanks for the ideas!*

The traditional four stars is the maximum for us — we feel some magazines have gone a little crazy with adding stars to the scale, sort of like Spinal Tap adding an 11 to their volume knobs …

MAGGIE THOMPSON's first big convention in 1955. It was the World Science-Fiction Convention in Cleveland, Ohio, and she was 12. Attendance: 380. Most recent big convention was Comic-Con International: San Diego. Est. attendance: 75,000.

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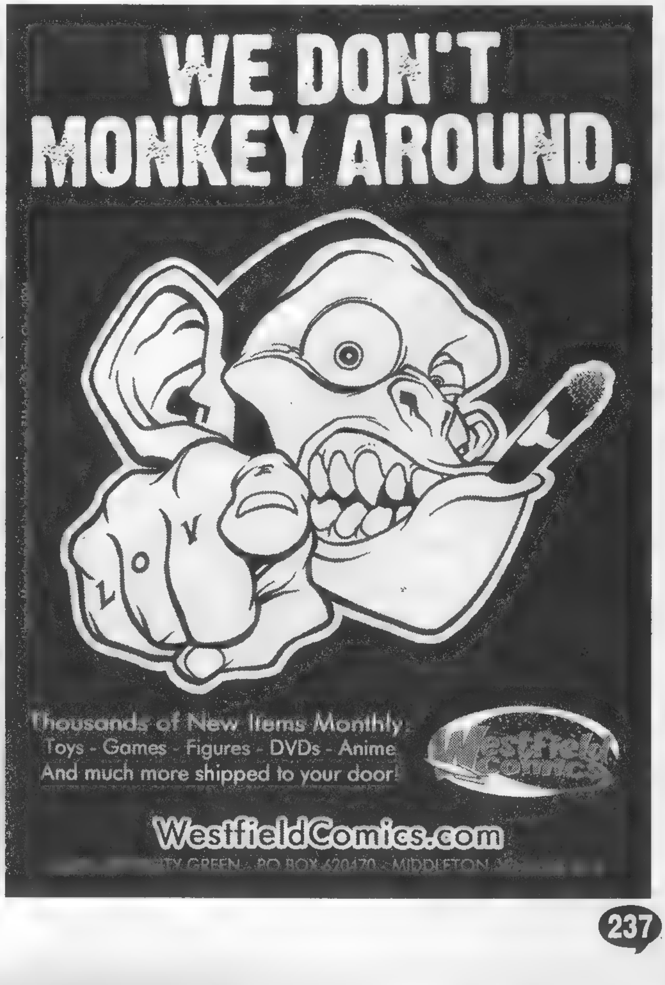

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The problem of raising the bar

What's a hero?

by PETER DAVID

"With great power comes great responsibility."

It was *the* line, of course — never actually uttered by a character back in *Amazing Fantasy* #15 but, instead, solemnly intoned by Stan Lee's peerless narrative voice in a final page caption. But in the film *Spider-Man,* Cliff Robertson as Uncle Ben speaks the immortal observation about 10 minutes before his own mortality catches up with him in the form of a carjacker's bullet (which was, let's face it, a far more elegant "coincidence" than that the guy who was a box office stick-up man Just Happened to knock over the Parker home in Queens).

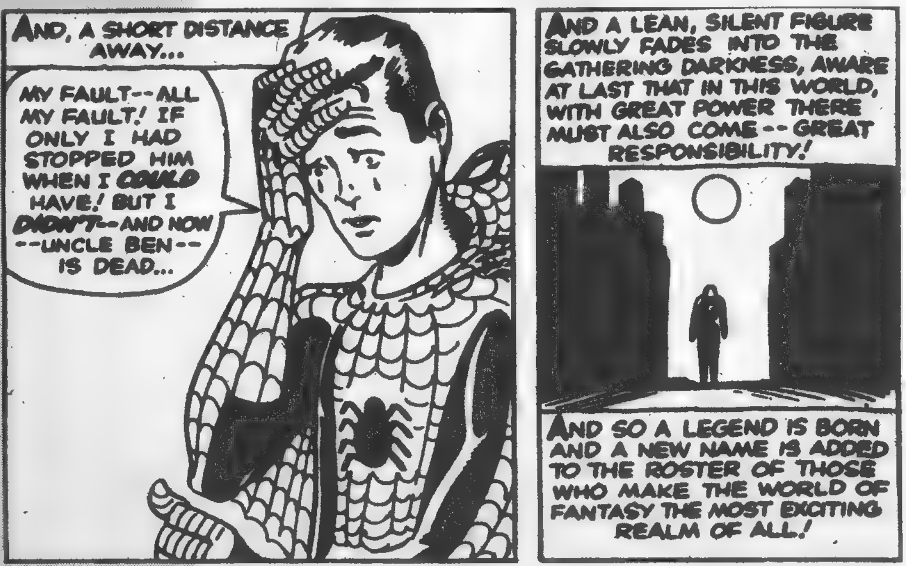
As I said, it's *the* line. The one that forms the underpinning for the entirety of Spider-Man's existence. It was even the basis for my "Captain Marvel Goes Nuts" storyline, when I reasoned that, if with great power comes great responsibility, does too *much* power come with too *much* responsibility, and, if so, what then?

"With great power" has stood the test of time. Every comics fan knows it. It's been invoked in TV shows and movies by characters trying to drive home a point (the screenwriters tacitly admitting they couldn't improve on what Stan wrote, so they might as well quote him and call it a day). And the modern litmus test of cultural infestation — a Google search — kicks back a staggering 19,600 hits for "With great power comes great responsibility" on everything from essays on the new economy to rants about Microsoft to a mailing list about utilizing a high-performance computing channel (whatever the hell that is) to being quoted by the attorney general of Rhode Island. Not bad for the final page of the last issue of a comic book that no one was expecting much out of more than four decades ago.

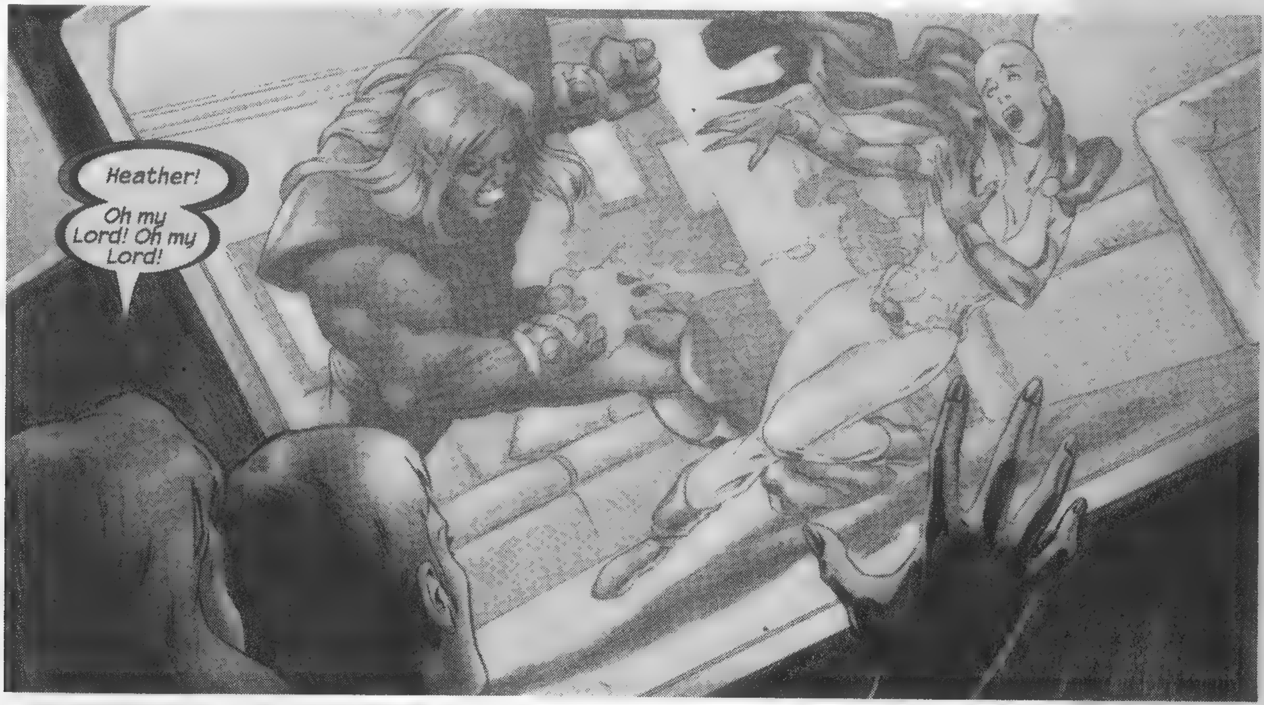
So how could the inelegantly named *Spider-Man 2* (What, they couldn't call it *The Amazing Spider-Man? The Spectacular Spider-Man? Web of Spider-Man?* The greatest minds in Hollywood jammed all night and came up with *Spider-Man 2*?) conceivably come up with a catchphrase to match it? On second thought, "catchphrase" is too facile. "Sentiment" is more appropriate. How could they match that sentiment?

Well, they did it, and I have to say, I think it's as much the delivery of Rosemary Harris as "Aunt May" as the line itself that managed it. The battle-weary Peter Parker, unsure of whether he should reassume the mantle of Spider-Man, gets an inadvertent pep talk from Aunt May. (Although there's something in her eyes that makes you think maybe, just maybe, she's fig-

Stan Lee's immortal words about responsibility came at the end of* Amazing Fantasy *#15.


AND, A SHORT DISTANCE AWAY...
MY FAULT--ALL MY FAULT! IF ONLY I HAD STOPPED HIM WHEN I COULD HAVE! BUT I DIDN'T--AND NOW --UNCLE BEN-- IS DEAD...
AND A LEAN, SILENT FIGURE SLOWLY FADES INTO THE GATHERING DARKNESS, AWARE AT LAST THAT IN THIS WORLD, WITH GREAT POWER THERE MUST ALSO COME--GREAT RESPONSIBILITY!
AND SO A LEGEND IS BORN AND A NEW NAME IS ADDED TO THE ROSTER OF THOSE WHO MAKE THE WORLD OF FANTASY THE MOST EXCITING REALM OF ALL!

Peter David design by Neil Gaiman


Heather!
Oh my Lord! Oh my Lord!

Magus attacked Moondragon in* Captain Marvel *#22, an event witnessed by Marlo in #23.

ured it out and knows *exactly* whom she's talking to. But that's speculation for another film.)

Aunt May, after talking about how a neighborhood kid is disappointed in the apparent disappearance of Spider-Man from the crime-fighting scene, says in a tone that's slightly quavering but nevertheless displaying an undercoat of steel, "I believe there's a hero in all of us."

The sentiment sticks (no pun intended) with you, both in the quiet conviction of Harris' delivery and in the uplifting, borderline-Pollyanna-ish perception of humanity. Rather than believing that people put on a good face but, inside, we're a bunch of duplicitous, greedy, opportunistic backstabbers (the philosophy at the core of many so-called reality shows), Aunt May postulates the opposite: People are fundamentally *heroic* at the core, and that heroism rises to the surface like cream when circumstances demand it.

So what's a hero?

That's a deceptively easy question that is, in fact, not easy to answer on any level. For instance, latter-day comics writers correctly realized that it was ludicrous for Magneto to call his followers "The Brotherhood of Evil Mutants," because, in the real world, people don't generally say, "Look at me, I'm evil, mwaa-ha-ha." Any Israeli will tell you that Palestinian Blow Holes (I refuse to call them "Suicide Bombers") are villains. But the Blow Holes, and many friends and relatives, will tell you they're heroes. Everyone believes that their actions put them firmly on the side of the angels, and, since both Heaven and Hell are populated by angels of various stripes, in a sense they're both right.

One of the reasons this is on my mind is that, in *Captain Marvel* #24, after having sent the title character on a truly bizarre exploration of reverse heroism, I thought it would be interesting to do something similar with Heather Douglas, aka Moondragon. Here's a character with a tradition of being so haughty that you can't help but figure that maybe she's trying to overcompensate for something. And that something could be an innermost fear or failing of character that she simply can't shake. So I created a situation in which the evil Magus has mortally wounded Moondragon.

With Heather seconds away from death, the Magus whispers in her ear like the serpent to Eve, "You can save yourself. All you need do … is admit you're *afraid* of dying. That's it. *Just* that simple. Admit you're no better, no greater, than anyone else when it comes to the final moment. That for all the talk of heroic death … in the final moments … we are all alone, and it is terrifying. Admit you're afraid. Admit you've things to live for that you don't want to leave behind. Admit you want me to save you."

And between gritted teeth, she whispers, "Yes …"

Presto. The wound is healed; Moondragon is saved. The Magus tells her, "Now

People are fundamentally *heroic* at the core, and that heroism rises to the surface like cream when circumstances demand it.

you're mine," and vanishes. Moondragon, endeavoring to rally her spirit, calls out to the empty room, "Fled. I ... I *expected* as much. Your ... vanity undoes you as always, Magus. You were ... fooled by my *semblance* of fear ... as I knew you *would* be. Why ... I intuited your trickery before you even *launched* it! A goddess of Titan fears nothing, least of all a ..." But then she stops, lowers her head, and you can practically feel her sense of mortification and frustration.

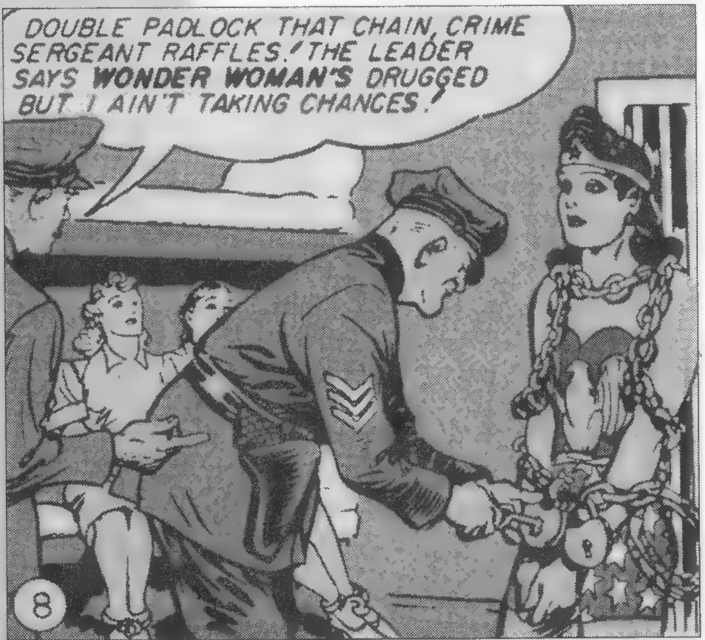
It was intended as a first step on what I thought would be an interesting heroic character arc for Moondragon.

The heroes of the Golden Age weren't designed for undergoing "heroic journeys." They were designed to provide entertainment for kids for stories of eight to 10 pages.

But a number of fans complained loudly and bitterly, proclaiming that this moment of weakness was effectively the end of Moondragon. She was "no longer a hero," presumably because she didn't spit in the eye of her potential murderer and say, "Go screw yourself." At the very least, she wasn't a hero in the grand tradition of comic-book super-heroes.

Except that grand tradition isn't all that grand, or even remotely in keeping with the spirit of literary heroes in general. It may well be one of the reasons why "comic-book hero" is, for many people, a pejorative term. It's considered a shorthand for heroic adventures aimed specifically *at kids*. Simplistic. There are some who believe that the marriage of story and art is what renders comics mere kiddie fodder to many (causing the world at large to see them merely as overinflated picture books), but I think it's more fundamental than that. I think it's because comic-book heroes, when they first started out, were unlike heroes of generations past because they had no weaknesses. They lacked human fallibility.

Bondage, whether with chains, ropes, or her own lasso, were a common theme in Golden Age Wonder Woman stories


DOUBLE PADLOCK THAT CHAIN, CRIME SERGEANT RAFFLES! THE LEADER SAYS WONDER WOMAN'S DRUGGED BUT I AIN'T TAKING CHANCES!
8

Go back in classic literature. Go back as far as you wish. Gilgamesh, the first hero of them all, was a right bastard. Consider the "heroes" of the Trojan War. The great Odysseus, so anxious to go off to battle for king and country that he pretended he was too busy plowing his fields and practically had to be dragged away. Or Achilles, the hero so mighty that he allowed his mother to dress him up as a girl and hide him in order to avoid the "draft." Let us dwell on King Arthur, bastard son of a bellicose king who spawned an illegitimate son with his own half-sister and then saw his kingdom crumble under a sexual scandal that made the Clinton-Lewinsky imbroglio look like a church social. More modern-day? Sherlock Holmes, a brilliant drug addict with the socialization skills of a dead mongoose, so obsessed with crime that he was unaware the Earth orbited the sun because it was information irrelevant to chasing criminals. (I am *not* making that up.) Frodo, the ring bearer who had exactly one goal — toast the ring — and couldn't get it done without the inadvertent help of a loony overgrown Muppet in a loincloth.

Contrast that to the comic-book heroes of the Golden and even Silver Age. The editors and creators of the time at least had some understanding that what makes heroes interesting is not just the magnitude of the threat they overcome, but the inner turmoil and achingly human foibles they must overcome in seeking to accomplish their mission, whatever that might be. In short, the heroes must have weaknesses. But the Golden and Silver Age heroes were wafer-thin in terms of characterization. They weren't designed for undergoing "heroic journeys." They were designed to provide entertainment for kids for stories of eight to 10 pages. They weren't heroes in the traditional sense as much as they were wish fulfillment for kids who felt disempowered in a world of adults.

But, because they lacked human weakness to make them interesting, they were provided arbitrary physical vulnerabilities, instead. Superman, courtesy of his radio series, had to contend with kryptonite. Martian Manhunter had fire. Green Lantern had wood (and, later, the color yellow). Billy Batson had to be able to speak or he was unable to summon Captain Marvel (which was why he was forever being captured and gagged). Batman had Robin (so he could be an easier target and have someone to be kidnapped). And Wonder Woman lost all her Amazonian strength if her wrists were bound … which, when you think about it, rendered a lasso the less-than-ideal object for her to have hanging right there at her hip. She would have been much better advised to have toted a mace, a sword, or even a plain old two-by-four. ("Wonder Woman's down! Quick, we need to bind her! But, damn, all she's got on her is a wooden plank. Find some rope … nuts! She's awake again! Too late!" "Foolish men! Suffer the wrath of my Amazonian two-by-four!" ***Wam wam wam!***")

In the 1960s, however, everything changed. Because that was when, courtesy of Stan Lee and Marvel Comics, comic-book heroes caught up with what made classic heroes tick. With stories no longer designed as short pieces that could be read in any order by any age, The Fantastic Four bickered and Spider-Man had so many human flaws and foibles that he almost singlehandedly made up for the previous 30 years of super-hero perfection. The folks at Marvel professed complete surprise that their titles were a huge hit at colleges. It seems odd that this should have startled anyone. By grounding the heroes, by giving them the time-honored tradition of human failings that they needed to overcome in order to beat the bad guys, in one stroke Marvel moved comic-book heroes out of the realm of child-like simplicity and into the adult world of conflicted heroes.

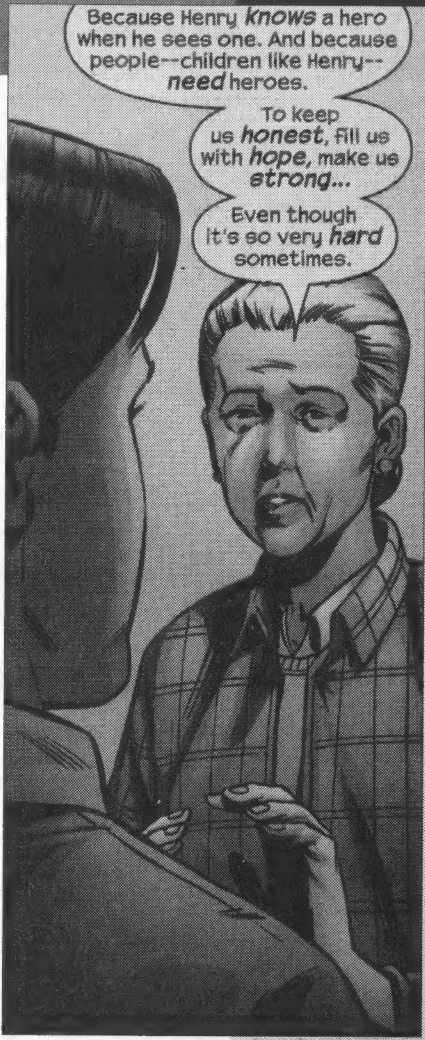
Of course, modern writers of comics are now faced with increasing challenges. The problem with raising the bar — as Stan did with expectations of "reality" in super-heroes — is that the bar must *continue* to be raised, lest stagnation set in. Thus, over the years, heroes have become more and more flawed, more and more real. They kill, they beat their wives, they have sex on-panel. They're *so* real that sometimes it becomes problematic remembering what made them heroes in the first place. (That is actually one of the continued questions asked in my DC series *Fallen Angel* — a question that the fans not only ask me, but that the heroine often asks herself.)

Moreover, there's always the hazard of a heroic journey character arc colliding with the hostilities of the marketplace. I began a story arc with Moondragon that I will now not be able to finish. It's like ending *Wizard of Oz* with Dorothy pining for the rainbow while standing in a pigsty. Homer, in writing *The Illiad* and *The Odyssey*, never had the following conversation:

Publisher: Homer, bad news. The sales on *The Illiad* haven't been so hot, so we're canceling *The Odyssey*. You can't finish the story.

Homer: D'oh!

Ultimately, though, with all the pitfalls that the humanization of comic-book heroes brings with it, I have to believe that the result is worth it. Conflicted heroes feel more real because they *are* more real. It is human to be conflicted. It is human to not make sense. Thomas Jefferson, one of the nation's great heroes, came up with a phrase even more elegant than "With great power comes great responsibility," that phrase being, "We hold these truths to be self-evident: That all men are created equal." Except that Jefferson also went along with the idea that blacks were mentally inferior to whites, which would seem to indicate that being created equal isn't always self-evident. Do those conflicting viewpoints make him any less heroic? Maybe. Maybe not. Because the truth of what makes one a hero is the height to which he aspires, not necessarily the success he has in attaining it.


Because Henry knows a hero when he sees one. And because people--children like Henry--need heroes.
To keep us honest, fill us with hope, make us strong...
Even though it's so very hard sometimes.

Aunt May's speech didn't make the **Spider-Man 2** *comics adaptation, but writer* **Roberto Aguirre-Sacasa** *did get the gist of it.*

PETER DAVID, writer of stuff, has written *But I Digress* for *CBG* since #871 in 1990.

Write him at P.O. Box 239, Bayport, NY 11705 — and check out his website at **www.peterdavid.net**!

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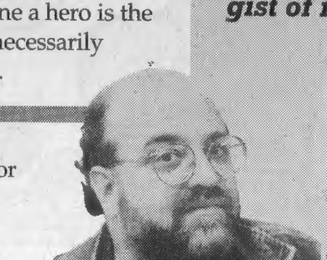

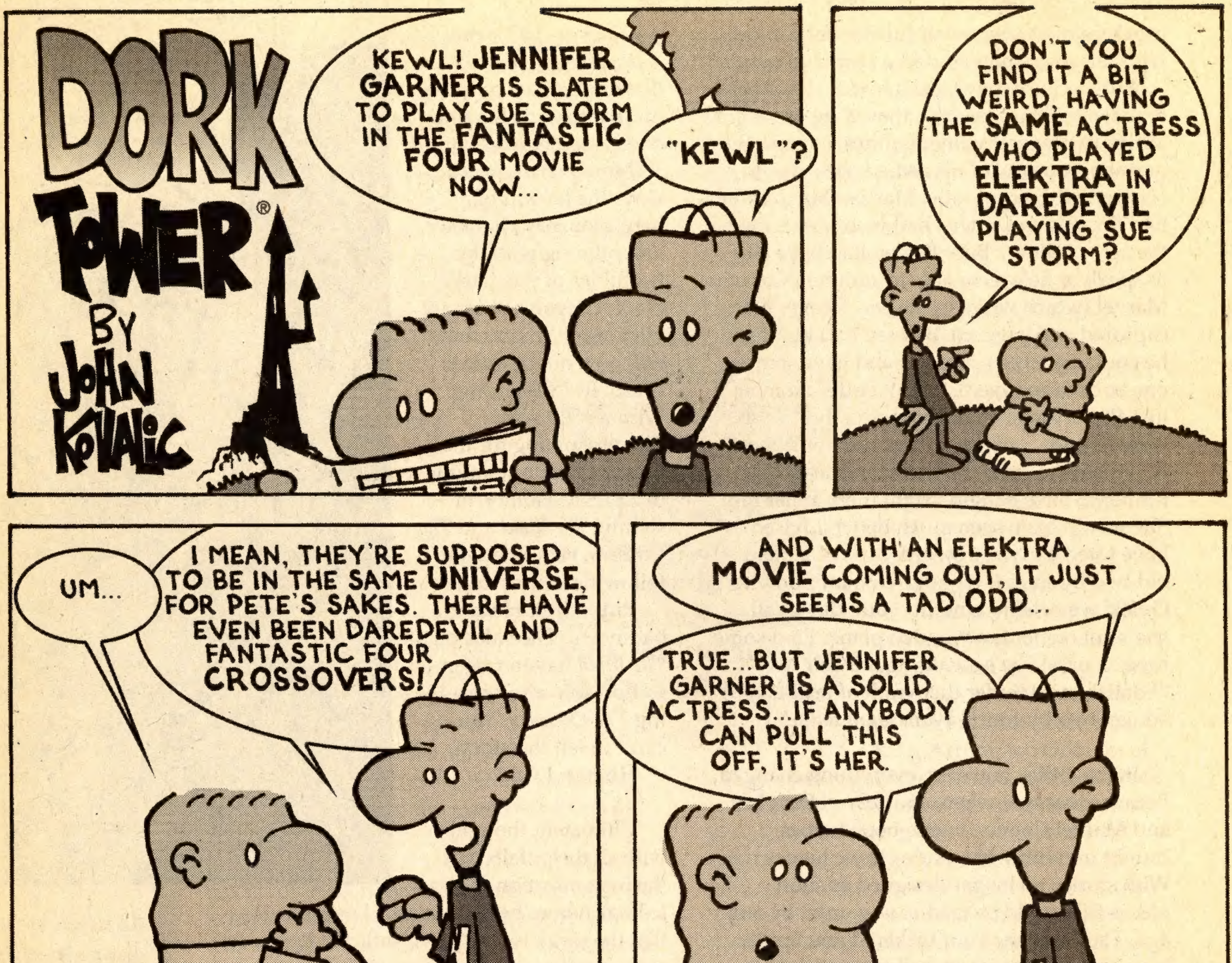
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BY JOHN KOVALIC
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"KEWL"?
DON'T YOU FIND IT A BIT WEIRD, HAVING THE SAME ACTRESS WHO PLAYED ELEKTRA IN DAREDEVIL PLAYING SUE STORM?
UM...
I MEAN, THEY'RE SUPPOSED TO BE IN THE SAME UNIVERSE, FOR PETE'S SAKES. THERE HAVE EVEN BEEN DAREDEVIL AND FANTASTIC FOUR CROSSOVERS!
AND WITH AN ELEKTRA MOVIE COMING OUT, IT JUST SEEMS A TAD ODD...
TRUE...BUT JENNIFER GARNER IS A SOLID ACTRESS...IF ANYBODY CAN PULL THIS OFF, IT'S HER.
WHICH IS FORTUNATE...
...SINCE SHE'S ALSO SLATED TO PLAY THE RHINO IN SPIDER-MAN III, GALACTUS IN THE SILVER SURFER MOVIE, THAT FREAKY LITTLE MUTANT WITH THE UNFEASIBLY GIANT DOE EYES EVERYBODY HATED IN THE NEXT X-MEN FLICK...
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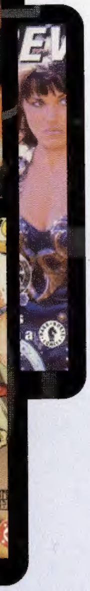

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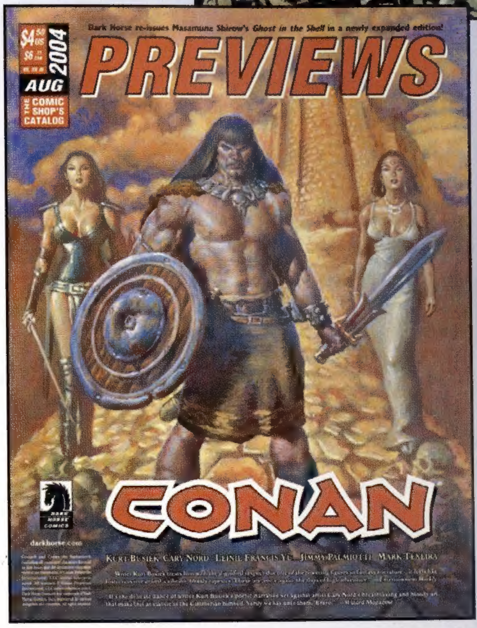
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